

**Comparative Study of Selected Monuments and Paintings at  
BIJAPUR, SRIRANGAPATTANA (India) and ISFAHAN (Iran)**

The Thesis Submitted to the Department of Studies in Ancient History  
and Archaeology, University of Mysore in Fulfilment of the Requirement  
for the Degree of

**DOCTOR OF PHILOSOPHY**

**ANCIENT HISTORY AND ARCHAEOLOGY**

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**2018**

## DECLARATION

I **Pegah Zangeneh Naseri** , do hereby declare that the thesis entitled **“Comparative Study of Selected Monuments and Paintings at BIJAPUR, SRIRANGAPATTANA (India) and ISFAHAN (Iran)”** which I am submitting for the degree of Doctor of Philosophy of the university of Mysore, is the result of the work done by me in the Department of Studies in Ancient History and Archaeology, Manasagangotri, University of Mysore under the supervision of **Dr. N.S.RANGARAJU**, Retired Professor of Department of Studies in Ancient History and Archaeology, Manasagangotri, University of Mysore.

I further declare that this work has not been previously submitted by me for the award of any other degree/diploma of this or any other university.

Place: Mysore

Date:

**Pegah Zangeneh Naseri**

## CERTIFICATE

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I, hereby certify that the thesis entitled “**Comparative Study of Selected Monuments and Paintings at BIJAPUR, SRIRANGAPATTANA (India) and ISFAHAN (Iran)**” submitted by **Ms. Pegah Zangeneh Naseri** for the degree of Philosophy of the University of Mysore was carried out in the post graduate Department of studies in Ancient History and Archaeology, Manasagangotri, University of Mysore under my supervision and guidance.

Place: Mysore

Date:

**N.S. RANGARAJU**

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Place: Mysore

Date: October 2018

**Pegah Zangeneh Naseri**

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## **CHAPTER I**

### **INTRODUCTION**

**Introduction – Importance of the Study – A study of Previous Research Works – Research Methodology – Research Scope – Geographical Condition – Notes and References:-**

#### **1.1 Introduction:-**

The association between Iranians and Indians began from the 13<sup>th</sup> century and it continued until the 18<sup>th</sup> century because of factors such as relocation of people, trade and the political situation in both the countries and the flow was mainly from Iran to India <sup>1</sup>(Map 1).

From the Greater Khorasan Persianized Turks were forced to move to the north of India and the people needed in administration and defense was supplied to the Delhi Sultanate (1206-1526 A.D.) by them. When the provinces of the Delhi Sultanate in Bengal and Deccan were divided in the 14<sup>th</sup> and the 15<sup>th</sup> century there was a large number of Iranian migrants who were employed as administrators, soldiers and scholars (Golcin-e Ma ani, passim). Among such people was the poet Hafez (death 1390 A.D.) whom the rulers of Bengal and Deccan look out for. Every year ships were sent to the Persian Gulf to hire talented people from Iran by Sultan Firuz Shah (1397-1422 A.D.) to work for the Bahmanid kingdom. 3,000 archers from Khorasan as well as Persian Gulf were employed by Ahmad Shah I (1422-36 A.D.) Sultan Firuz Shah's successor in order to develop the best pick for his army. There were other migrants who were merchants like Mahmud Gawan (death 1481 A.D.) who traded horses; he migrated from Gilan to Deccan in the mid-15th century. In Bahmanid Sultanate he became a vizier, a high ranking officer who brought in many other Iranians as he was very influential which encouraged them to follow his footsteps.<sup>2</sup>

Around the 15<sup>th</sup> century many of the Muslim kings had their embassies in Persia and they also had regular correspondence with the Persian counterparts. When Indian rulers wanted help from outside to curb the local conflicts or when the Mughals expanded towards the south they would correspond with the Iranian rulers especially the Safavids (Map 2). Ebrahim II, a Sunni Muslim wrote to Shah Abbas in 1612 A.D. declaring that Deccan should be part of Iran just as Khorasan, Fars, or Azarbaijan. In the letter he called himself a mere mansab-dar (office-holder) working for the Safavid Emperor and prostrated to the Emperor in reverence. The Mughal and the Safavid rulers were challenging each other on the issue of the border during this period. In 1739 A.D. Nader Shah plundered Delhi and put an end to the conflict.<sup>3</sup>

The outcome of all this was that the Iranian impact was visible wherever they had attacked and places from Kabul to Delhi and up to Patna was under Iranian Influence. Also other places like Ahmedabad, and parts of the Deccan Plateau were also not spared from being commanded by the Iranians. The Persianized Turks and Iranians were continuously arriving using the trade route to various parts of India bringing along with them their culture and cosmopolitanism with a lot of pride. This culture flowed lucidly into the Hindu and Muslim territories in India. In many of the art, architecture, music, literature, dress, food and science this can be witnessed.<sup>4</sup>

Iran had very deep rooted influence on the religion followed in India. In the early 16<sup>th</sup> century after the Bahmanid Kingdom got divided the rulers of Golkonda and Bijapur took the opportunity to make the official religion of their state Shia<sup>5</sup> (Map 3 a,b). This showed that these rulers wanted to follow Shah Ismail (1501-1524 A.D.) had pursued in Persia. Shah Taher the successor, in 1537 A.D. who surfaced from Shah Ismail court also converted to Shia faith of Islam. Sultan Borhan Nezam Shah I (1510-1553 A.D.) of Ahmadnagar is said to have spent thousands of gold coins to employ Shi'ite clerics in his realm.<sup>6</sup> By around 1530 A.D. nearly the whole of Deccan had been reformed and become Shiites and this was reported by Shah Taher to Shah Tahmasp. Sufis from Iran also had a lot of influence on the various disciplines such as the politics and culture. This made it easier to legitimize taking the help from Iran to control the internal conflicts. The renowned mystic Shah Nemat-Allah Wali (death 1431 A.D.) was beseeched by a mission sent by Ahmed Shah I to revive the Bahmanid state and he was asked to beautify the new capital Bidar. Though the Sheik

did not go from Iran his whole family settled in Bidar and they were a major source of influence to bring the various aspects of the Iranian culture in Bidar. Mughal painting represented a fusion of the Persian miniature with older Indian traditions in Bijapur. In the South during the Hyder Ali and Tipu Sultan's reign at Srirangapattana (Map 4), the Iranian art and culture had very powerful influence and this can be seen in the architecture and art which is the research study's topic and with very important examples this will be studied in detail<sup>7</sup>.

## **1.2 Importance of the Study:-**

Though there are a few research studies and books that have given information on Indo-Islamic art and architecture in India. The comprehensive study of painting is inadequate especially for academic purposes. The significance of studying the influence of Persian and Mughal art and architecture in Bijapur and Srirangapattana can be conducted based on three aspects.

First the research reveals the distinctive artistic modes that evolved from the fourteenth to eighteenth century in Bijapur and Srirangapattana as well as the inter dependency of art and patronage during this period.

Secondly the thesis also shows how the transformation of the style of art and architecture took place due to the invasion and influence from outside the realm which includes both the Persian and Mughal invasion and influence.

## **1.3 A Study of Previous Research Works:-**

In the history of Sultanates of Bijapur has been studied by many scholars and historians and this is justified by the articles that have been written by Meadows Taylor and Fergusson (1866 A.D.)<sup>8</sup>, Reuther (1925 A.D.)<sup>9</sup>, Merklinger (1980 A.D.)<sup>10</sup> and Burton-Page (1986 A.D.)<sup>11</sup>. Henry Cousens (1916 A.D., reprinted 1976 A.D.)<sup>12</sup> have given a very good description of Bijapur monuments and this contains some of the best drawings and photographs to substantiate it.

The Architecture at Bijapur by Colonel Meadows Taylor and James Fergusson, published in 1866, is filled with surplus drawings of the main structure at Bijapur.<sup>13</sup> This book is not available everywhere and only a few places have it. This author's work describes the history of Bijapur and some of the important monuments. The authors have tried to translate a few of the inscriptions however even the incomplete translations and the limitations still provide the information about the history and architecture of Bijapur from its early period of development.

Henry Cousens in 1916 had written and published a book that covered all the elements of the history of monuments and buildings of Bijapur, as the XXXVII volume of Imperial Series of Archaeological Survey of India under the title Bijapur and its Architectural Remains.<sup>14</sup> This book has pinpointed the aspects with regard to the design and construction of the various historical buildings. This book has information related to Bijapur only like the books written by Colonel Meadows Taylor and James Fergusson.

Though there are some written works available on Indo-Islamic architecture these works are all covering the various such architecture seen spread across India and very little has been done on the monuments in Bijapur<sup>15(a,b)</sup>. The research works that has been done on Bijapur mainly concentrates on the monuments like Gol Gumbaz, Ibrahim Rauza and Jami Mosque which are famous while the rest have not been given much importance in many of the research work<sup>16(a,b)</sup>.

India Architecture: Islamic Period, Volume II, published in 1942 A.D., was written by Percy Brown a very famous art historian; almost all important Islamic monuments of India have been covered in this book but the monuments of Bijapur are not covered fully in this book. A few important monuments have been included but the book does not give details about the architectural elements of the monuments which are built in Bijapur<sup>17</sup>.

Z.A. Desai has written a few books on the buildings that have the Indo-Islamic architecture. In his book Indo-Islamic Architecture of Ziyauddin published in 1970 A.D. there are a number of religious monuments described and the book does not include the secular monuments; this book covers all the monuments that are seen all over India and not the monuments that are found in Bijapur alone.<sup>18</sup> The same

author's book "Mosques of India" also describes many of the mosques in India and concentrates only on the important mosques of Bijapur and it does not provide information about all the mosques of Bijapur. In the Quarterly Journal of Mystic Society, Volume LXX in 1979 A.D. he published an article called Epigraphical Sources of the Adil Shahis of Bijapur, that consists of an analysis of the Bijapur inscription<sup>19</sup>.

Indian Islamic Architecture "The Deccan 1347-1686", published in 1981 A.D., written by Elizabeth Schotten Merklinger has some description and information about the architecture of the monuments of Bijapur and their significance<sup>20</sup>.

E.B. Havell, an early historian of India has written a book titled "The Ancient and Medieval Architecture of India": A study of Indo-Aryan Civilization which was published in 1915 A.D. In his book he has mentioned about the term 'Indo- Saracenic' style of architecture which according to Havell is a creation of James Fergusson. E.B. Havell has said that all the architecture that has been developed is purely indigenous and they were not having any foreign influence.<sup>21</sup> In his works he has maintained the fact that all the architectural developments were original work of the Indians and specifically in the work Indian Architecture (Its Psychology, Structure and History from the first Muhammadan invasion to the present day) he has stressed that the architectural structures were original design and structure of the Indians both in Bijapur as well as other places.

In India there are very few books that describe the painting that are of historical importance as such a categorization has not been made. Paintings are studied as either religious, landscapes or abstracts as no unique category has been attributed to paintings. Historical paintings have not been surveyed in a scientific manner. Usually when a painting is studied by scholars the mythological themes are tagged along with it even if it is a procession by some royals and the basic principles of art is not studied in depth in these cases.

There are a number of books that describe the history of Haider Ali and Tipu Sultan and many of them have a very good narration of the historical happenings. The books on Srirangapattana also are available in large number. But informative books on Daria Daulat Bagh are few in number. The books available are either in the form



of guides for tourists or they are travelogues that highlight the attractions for tourists around Mysore that belonged to the erstwhile kingdom with Mysore as its capital. It is possible to get the information about the history, geography and sociology in this area from the State Gazetteers<sup>22</sup> as this is available in the public domain. Though there is information about the paintings of Daria Daulat Bagh the analysis of the paintings are not available for scholars, historians or students who are interested in learning this for the academic purposes.

To understand the paintings of Srirangapattana, “Historical Paintings of Srirangapattana” by Veena Shekar<sup>23</sup> basically gives an idea about the tradition of painting in Karnataka and this information is given along with the social history of Karnataka with the cultural setting in the 18<sup>th</sup> century. The content of this book is mainly about the wall paintings of Srirangapattana and apart from this the Tipu Sultan’s Summer palace, the architecture it has followed, the location of the Summer palace, and the importance of the summer palace are all discussed in this book. The book gives an introduction to Tipu Sultan’s personal accomplishments in art and also the various themes of the paintings in Srirangapattana, especially the paintings of ‘the battle of Pollilur’. The book debates on the reason for choosing this painting and there is also a systematic study of the contents of this painting and other paintings as well. The book has attempted well in making the reader understand how the battle scene has clearly depicted a historical event. Both textual and visual representations have been examined deeply and the book explains that the visual representation is a reliable source of information about the battle where the facts are not changed.

Yazdani’s (1947 A.D.)<sup>24</sup> work has some examples on Bahmani and Baridi monuments of Bidar and this information is also available in the works by Crowe (1986 A.D.)<sup>25</sup>, Porter (1995 A.D.)<sup>26</sup> and Curatola (1991 A.D.)<sup>27</sup> has debated about Bijapur tiles and his work gives excellent technical information. There are tiles that are similar to this in Goa and these have been shown in Via Orientalis (1991 A.D.).

Data about the carved stone decoration in Sultanate buildings is not available in large quantity. Information about the monumental stone calligraphy is given with a lot of examples that too specifically the ones from the Deccani buildings by Goetz<sup>28</sup> gates Begley (1985 A.D.)<sup>29</sup>. For drawings and translation of the inscriptions in the Hyderabad area is available in Bilgramy (1927 A.D.)<sup>30</sup>. The plaster decorations of the

Bahmani monuments are available in the work done by Shokoohy (1994 A.D.)<sup>31</sup> and this is the only article on this subject available so far.

The Mughal architecture in Deccan needs to be investigated specially Koch (1991 A.D.)<sup>32</sup> and Asher, C. (1992 A.D.)<sup>33</sup> have done an admirable work on the history of Mughal architecture. Only one chapter by Desai, Z.N.(1974 A.D.)<sup>34</sup> has given the overview of the Mughal's contribution to Deccani architecture.

It is mentioned in the book titled "The new Cambridge History of India" (2008 A.D.), Mark Zebrowski and George Michell that, 'Until the 1930s A.D., the Deccani school of painting was hardly known, its great masterpieces usually described as Persian, Indo-Persian or Mughal.<sup>35</sup> Mehta (1926 A.D.)<sup>36</sup> was the first scholar to attribute a major work, the magnificent study of a bull elephant, probably Atash Khan, to a Deccani artist.'

In the decades after this there are some materials that give more information about the Mughal architecture in Deccan. How the Deccani art form has evolved and developed from the ancient times up to the nineteenth century has been written by Kramrisch (1937 A.D.)<sup>37</sup> and published in Tarif-I Hussain Shahi at Ahmadnagar. Significant new information and defining a new subject was presented by Goetz (1935, 1936, 1944, 1950, 1952-3 A.D.)<sup>38</sup>, Gray (1937, 1938 A.D.)<sup>39</sup>, Chandra (1951 A.D.)<sup>40</sup>, Khandalavala (1955-6 A.D.)<sup>41</sup> and Skelton (1957, 1958 A.D.)<sup>42</sup>. There is a contrast in the worldly concerns that is depicted by the Mughals' art and the escapist mood in the Deccani art presented in the Deccani courts and both reflect the Indo-Islamic cultures which has been given in the short monograph by Barrett (1958 A.D.) and two short studies also by Barrett (1960, 1969 A.D.)<sup>43</sup>. In the 1963 issue of Marg magazine information on Deccani paintings written by several scholars demonstrate the diversity of the different schools of art in the Deccani paintings. In Ivanov, Grek and Akimushikin (1962 A.D.)<sup>44</sup>, Barrett and Gray (1963 A.D., PP.115-29), Mittal (1966, 1968, 1971 A.D.)<sup>45</sup>, Skelton (1971 A.D.), Binney (1973 A.D.)<sup>46</sup> and Zebrowski (1981 A.D.)<sup>47</sup> there are some more articles and discussions that include some new characteristic found in Deccani paintings.

In 1983 the work presented by Zebrowski gives a complete study of the subject and it has information that is more than double that was available previously about this subject. In the works by Seyller (1995 A.D.)<sup>48</sup> there is an argument that shows that the Mughal artist Farrukh Beg might be the same as the Bijapur artist Farukh Hosiain who was mentioned in the poetry by the Persian poet Zuhuri. Some more scholars like Welch (1985, 1997 A.D.)<sup>49</sup>, Leach (1995 A.D.)<sup>50</sup> and Losty (1995 A.D.)<sup>51</sup> have also studied the Deccani art. Zebrowski (1982 A.D.)<sup>52</sup> has also written about lacquer work.

#### **1.4 Research Methodology:-**

This study includes the investigation of the features of art and architecture of Safavid period influencing the art and architecture of the Deccani Sultanates. Extensive work has been done to gather information for this research by using related resources from a few libraries in both the countries Iran and India and a large number of books, articles and websites as well as the field work helped in sourcing the information.

To collect evidence I visited some of the most significant sites in both countries, Iran and India. Data has been collected both from the documented evidences and also photographs that I have taken during my field visits to the sites. A number of photographs have been used wherever necessary in this research study.

The general research methodology in history has been used for the research with special emphasis on the following:

1. Search for and critical examination of original source materials mainly available at/in archaeological sites, museums, archives and libraries (Heuristics and Hermeneutics).
2. Interdisciplinary analysis wherever possible.
3. Comparative study of India and Iran.

#### **1.5 Research Scope:-**

For this research the influence of art and architectural elements of Isfahan has been selected. The influences and similarities were from the Safavid period that was innovated or inserted in the various constructions in Bijapur and Srirangapattana that

included tombs, mosques and palaces. The specific elements that were influenced by the Safavid architecture are the arches, iwan, domed chamber, double-dome, squinch, intersecting arches, seven-colour tile and mosaic faience (material). The case studies for this research are monuments and art from Safavid, Bijapur and Srirangapattana.

## 1.6 Geographical Condition:-

The geographical conditions of Bijapur, Srirangapattana and Isfahan are discussed in this section.

Bijapur city is the district headquarters of Bijapur District of Karnataka state. It is also the headquarters for Bijapur Taluka. Bijapur city is well known for its historical monuments of architectural importance built during the rule of the Adil Shahi dynasty. Bijapur is located 530 km northwest of Bangalore and about 550 km inland from Mumbai, and 384 km west of the city of Hyderabad. The climate in Bijapur is semi-arid and this city is located at 16.83°N and 75.7°E at an average elevation of 606 meters or 1988 feet above the sea level. Generally the climate is dry and in April and May it is very hot with average high temperature of 40° to 42° Celsius. In winter which is between November and January the low temperature can be between 15° Celsius and 20° Celsius. The humidity varies from 10 to 30 % as the weather is generally dry throughout the year<sup>53</sup> (Map 5).

Srirangapattana is a town in Mandya district of the Indian state of Karnataka. Located near the city of Mysore, it is of great religious, cultural and historic importance. Srirangapattana is at an elevation of 679 meters or 2227 feet above sea level and it is located at 12.41°N and 76.7°E. It is a rocky island and the weather in Srirangapattana varies from hot summers from February to April, to cold winters from November to January<sup>54</sup> (Map 6).

Isfahan is located in central Persia between 30°42' and 34°30' N latitude and 49°36' and 55°32' E longitude. It is situated between the central Zagros mountain range and the grand desert. Summers are generally hot with an average temperature of 35° Centegrade and winters are cold with a spell of snow sometimes<sup>55</sup> (Map 7).

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## **CHAPTER II**

### **HISTORICAL BACKGROUND**

**Historical Background of the Islamic rule at Bijapur – Adil Shahi Dynasty of Bijapur – Bijapur after the fall of Adil Shahis — Haidar Ali (1720-1782), Islamic ruler at Srirangapattana – Tipu Sultan ‘The Tiger of Mysore’ (1750 A.D-1799 A.D) – Historical Background of Isfahan – Historical Importance of Safavid Dynasty – Notes and References:-**

#### **2.1 Historical Background of the Islamic rule at Bijapur:-**

Bijapur city is the district headquarters of Bijapur District of Karnataka state. It is also the headquarters for Bijapur Taluka. Bijapur city is well known for its historical monuments of architectural importance built during the rule of the Adil Shahi dynasty. Bijapur is located 530 kilometer northwest of Bangalore and about 550 kilometer inland from Mumbai, and 384 kilometer west of the city of Hyderabad.<sup>1</sup>

In Deccan, the historical significance of Bijapur and the regions around it has been in existence since many centuries. Many dynasties have ruled various parts of this region and they include the Kadambas of Banavasi, the Chalukyas of Badami and Chalukyas Kalyana, the Rastrakutas, the Yadavas of Devagiri. The old name of the village where Bijapur is located was called Bichkhanhalli and about five other villages around it; later in Kannada this was called Vijapur and the origin of this word is from Sanskrit ‘Vijayapura’ which means ‘city of victory’.<sup>2(a,b)</sup> Historical evidence is not available to show founder of this city and the significance of this victory. A victory pillar belonging to the seventh century or a little earlier was identified in the Mysore State Gazetteer of Bijapur District; this beautifully decorated pillar is found in the eastern part of the main gate of the citadel in Bijapur and now it is placed in front of the Architectural Museum. In Bijapur this is the earliest source in connection with the name of the city i.e., ‘Vijayapura’ and this victory pillar could be the reason for the name of this place Bijapur.<sup>3</sup>

There is some historical evidence available that suggests that this place was called 'Vijayapura' from the 11<sup>th</sup> century A.D. There is an inscription on the southern side wall of the western gate that belongs to the Western Chalukyas dated *Saka era* (1074-75 A.D.) which states that a temple was built in this city and a grant for its construction was given.<sup>4</sup> The chalukyan inscription of the 11<sup>th</sup> century A.D. testifies the fact that 'Narasimha Deva' of 'Vijayapura' the city's deity, and Vijayapura is called 'Rajadhani' or 'Raya-rajadhani' which literally means royal seat had made an endowment to this deity and this city was also called as 'Dakshina Varanasi' or Benaras of the South.<sup>5</sup> Both the inscriptions suggest that Bijapur must have been a place with either political or religious importance.

In the 12<sup>th</sup> Century A.D. Bijapur was under the reign of the Yadavas of Devagiri after dethroning the Chalukyas of Kalyana and they continued to reign till Bijapur was invaded by the first Muhammadan ruler in 14<sup>th</sup> Century A.D. This was the major invasion in South India by Malik Kafur, the General of Emperor Ala-ud-din Khalij and he conquered the entire kingdom of the Yadavas following which the region of Bijapur was controlled by the Muslims.<sup>6</sup> Bijapur was ruled by the Khiljis and the Governor of Bijapur was Karim-ud-din. Qutb-ud-din Khaliji, the son of Malik kafur had appointed Karim-ud-din. An inscription<sup>7</sup> states that Karim-ud-din built a mosque in 1320 A.D. After the Khilji dynasty, the next dynasty to rule Bijapur was the Tughluqs who took over the reign when the fall of Khiljis occurred. The Tughluqs helped in preserving Bijapur's importance as an administrative centre. In Deccan Hasan Gangu in 1347 A.D. became powerful and established the Bahmani dynasty and under this dynasty's rule Bijapur was a province (*Taraf*) and continued to be so up to 1489.<sup>8</sup> Bahamani kingdom was not very strong for a long time especially in the 1480's King Mahmud Shas' weakness was the main reason for the provincial governors and *jaghirdars* to revolt and become independent princes. These princes became rulers of their states and thus eleven states were formed which were independent principalities. In the 16<sup>th</sup> century only five out of the eleven were remaining as independent kingdoms whereas the other six were overthrown from their principalities. The five kingdoms that evolved from the relics of the Bahamani Kingdom are as follows:

1. The Adil Shahi Dynasty of Bijapur
2. The Imad Shahi Dynasty of Berar
3. The Nizam Shahi Dynasty of Ahmadnagar
4. The Qutb Shahi Dynasty of Golkanda
5. The Barid Shahi Dynasty of Bidar

## **2.2 Adil Shahi Dynasty of Bijapur:-**

Among the newly formed Shahi Kingdoms the Adil Shahi dynasty of Bijapur was prominent and they had ruled for nearly two centuries (1489-1686 A.D.) in the Deccan region. This dynasty is recognized and acknowledged for both the political and cultural endeavors.<sup>9</sup>

### **2.2.1 Yusuf Adil Khan (1443-1510 A.D.):**

Yusuf Khan the founder of the Adil Shahi dynasty of Bijapur was instrumental in developing the city of Bijapur and making it a very important region of Deccan. He had founded the Bijapur sultanate a difficult and intimidating force extremely powerful till it was overthrown only by the army of Aurangzeb in 1686 A.D.

Yusuf Adil Khan, son of Agha Murad II, was ordered by Agha Murad II to be executed but was saved by his mother by replacing Yusuf with a slave and subsequently he was sent to Persia. Later Yusuf came to India, worked under the Bahamini ruler of the Deccan later was known as Yusuf Muhammad II<sup>10</sup>. Another version for Yusuf Adil Khan's lineage considers him as Mahmud Beg's (Governor of the Savah Province in Persia ) son who was brought up in Isphahan from his childhood and later taken to Shiraz and finally sending him to India.<sup>11</sup>

The Adil Shahi dynasty commenced from the Yusuf Khan's reign. Yusuf worked initially under the Bahamini Minister Muhammad Gawan as a royal body guard. His military skills elevated him as the command of the bodyguard and later he became Master of the Horse. After this rapid growth he got a transfer to Barar as per his request. Here he received the title Adil khan. He was a brave and intelligent man who was made the Governor of Daulatabad in 1481 A.D. and was sent to the province of Bijapur in 1489 A.D.<sup>12</sup>

It is vital to understand the relevant events that took place in the various divisions of the Bahamani kingdom to know the political situation of the region. The region consisted of the following: a) five Shahi kingdoms, b) the *Jaghir* of Dastur Dinar which included Gulbarga, Kalyani and Sagar, c) *Jaghir* of Ain-ul-Milk under which was Goa, d) Khwaja Jahan Deccani's Parenda and Sholapur and finally e) Konkan that was ruled by the Bahadur Gilani.<sup>13</sup>

Yusuf took advantage of the situation when the Bahamani Dynasty was steadily declining and announced himself as the Sultan of Bijapur. He won the war against Qasim Bidar, and later he deflected Raja of Vijayanagar and also captured the forts of Mudgal and Raichur (Raichur Doab) and plundered the area.<sup>14</sup>

Yusuf Adil Khan had a strong position in Bijapur and he had introduced the Shiah faith of Islam to the region as he had been brought up in this faith as a young child in Persia.<sup>15</sup> Colonel Meadows Taylor states '*this was perhaps the most critical act of his life*', since the army of Yusuf had soldiers who were Turks, Deccanis and Abyssinians, followers of Sunni faith of Islam and also the Bahamini Sultan, and the Kings of Ahmadnagar and Golkonda were followers of Sunni. The sudden change in the faith in the region of Bijapur had led to the attack by the joint army of Amir Barid of Bidar, Ahmad Nizam Shah of Ahmadnagar and Qutb Shah of Golkonda. Yusuf won the battle as he was helped by Imad-ul-Mulk of Berar who did not follow the Shia faith. In 1502-03 A.D. Yusuf re-established the Shiah faith and it remained so from 1502 A.D. to 1510 A.D. that is until his death.<sup>16</sup>

Goa was attacked by Portugese and was captured back by Yusuf with an army of 3000 soldiers. Potugese traveller Barbarosa has recorded this as he was in South India from 1500 A.D. to 1514 A.D. as follows:

*"Yusuf Adil Shah once thought of having his Capital at Goa. Even now, he frequently goes to Goa where land merchant ship from Mecca, Aden and Ormez etc. Goa is a big town with beautiful mansions, fine roads, temples and churches. The King has splendid ship and cast guns in iron and brass. There is prosperous inland trade. They are skilled archers and go to battle equipped with swords and shields and bows and arrows."*<sup>17</sup>

Many monuments like Citadel or Arkilla, the palace Farak Mahal, Dakhani Idghah, Kwaja Jahan's Mosque, The Minar at Gulbarga and the Torvi water works were built by his order. He was also the architect of the suburbs Fatehpur and Allahpur in Bijapur. He constructed the forts of Bidar, Ahmadnagar, Sholapur, Belgaum, Paranda and Miraj. As a multifaceted man and also being a good musician and scholar, he appreciated art and encouraged it.<sup>18</sup> Foreign traveler Verthema has observed:

*"The city, encircled by a fortress, contains beautiful and majestic mansions. The king is powerful and prosperous but egoism informs his general behavior. 44 chambers have to be crossed before one can meet the King in his palace. Many of the King's retinue wears shoes studded with precious stones on the inside. The King has a big fleet of ships. He hated Christians. From Goa, Bijapur gets an annual tribute of 10,000 gold appointing them he forces them pass the boxing and physical test."*<sup>19</sup>

A little after his victory in Goa, Yusuf Adil Khan died in 1510 A.D. as he had edema also called dropsy in old English. He had defeated the Portuguese Governor Alfonso de Albuquerque.<sup>20</sup> He had requested to be buried near the tomb of Pir Shah Chaanda Husaini in Gogi near Belgaum. Yusuf Adil Khan had one son and three daughters; Ismail was the name of his son and his daughters were Khadija Sultana and Mariam or Karima Sultana. Khadija Sultana was married to the son of Imad-ul-milk of Berar, Alla-ud-din Bada Ruwala and Mariam or Karima Sultana married to the son of Sultan Mahmud Bahamani of Bidar, Ahmad Shah.<sup>21</sup>

### **2.2.2 Ismail Adil Khan (1510-1534 A.D.):**

Ismail Adil Khan was the natural successor of Bijapur and became the king when he was 14. Kamal Khan Deccani had become the Sar-i-Naubat which was a prominent position. Immediately after Yusuf Adil Khan died the Portuguese captured Goa and Ismail signed a peace treaty. The young king replaced the Shia faith with Sunni faith of Islam. Kamal Khan wanted to be the king as he was not satisfied being the regent anymore. He along with Amir Barid of Bidar had a secret agreement for usurping the position could be realized. Firstly he imprisoned the young ruler along with his mother and Aunt Dilshad Agha in a citadel.<sup>22(a,b)</sup>

For Kamal Khan an auspicious date was decided upon by the astrologers for the coronation but they had warned him of an impending misfortune in the next few days. So to avoid the ordeal it is said that Kamal Khan stayed in his own house on a self-imposed house arrest. When the imprisoned royal family discovered his plan of overthrowing the young King and usurping complete power they plotted a plan with a loyal servant Yusuf Turk who happened to be the foster brother of Ismail Adil Khan.<sup>23</sup> A female servant informed Kamal Khan that as Yusuf Turk wanted to go to Mecca on a pilgrimage and permanently stay there. So he wished to take formal leave from the Regent. Kamal Khan gave Yusuf Turk permission to meet him and gave him the customary betal leaf. As Yusuf bent to take it, he pulled out a dagger and plunged it into Kamal's chest killing him instantly though the guards overpowered Yusuf Turk and put him to death.<sup>24</sup>

Sufdur Khan, Kamal Khan's son decided to take revenge on the young King Ismail. Expecting a lot of turbulence the queen mother ordered the fort to be kept shut and it was defended by the foreign soldiers. Though Sufdur Khan's army forced its way by breaking the gates his troop was killed by the foreign soldiers. Safdur Khan himself was crushed to death by the defenders who rolled a boulder on him and this made his followers and soldiers escaped from there.

Yusuf Turk's body was buried and a mausoleum was built over his grave. "The astrologers, who had so surely foretold the death of Kamal Khan, were taken into his own service by Ismail Adil Khan".<sup>25(a,b)</sup> Khusro Turk or Mohammad Lari, the captain of the *Afaqis*, was given the title Asad Khan and as a *jaghir* he was given the fort of Belgaum. The *Afaqis* were employed and the Deccanis and Negroes were removed from service. Ismail's position became strong and he re-established the Shiah faith making it as the state religion which was in the tradition of his father's ideology.<sup>26</sup>

Krishnadevaraya, the Vijayanagar Kingdom's ruler, had taken over the reign of Raichur Doab in 1512 A.D. Armies of Ahmadnagar, Golkanda and Berar joined together under the leadership of Amir Barid attacked and invaded Bijapur but Ismail Adil Khan defended his territory and safeguarded it against the attack. Ismail Adil Khan then took Mohamad Shah of Bidar and his son Ahmed Shah as prisoners yet he treated them very well. Ismail Adil Khan proposed the marriage of his sister Bibi

Musseety with Ahmad Shah and so both Mohamad Shah of Bidar and his son were very pleased with the treatment meted out to them.<sup>27(a,b)</sup>

Ismail attacked and invaded the Raichur Doab with his general Asad Khan and Mirza Jahangir; his army encamped in the banks of the river Krishna. Ismail Adil Shah's troop faced a humiliating defeat by Krishnadevaraya's forces at Kembhavi because Ismail gave his order to his army when he was in an inebriated state. Ismail vowed that he would refrain from drinking wine and return to Bijapur only after he recaptured Raichur and Mudgal.<sup>28(a,b)</sup>

Miriam Sultana, Ismail's sister was married to Nizam Shah and the Fort of Sholapur was promised as dowry. As Ismail did not keep up his words Burhan Nizam Shah forced it out of Ismail by attacking Ismail but Ismail won the battle. Bijapur faced a combined attack from both Amir Barid and Nizam Shah but again Ismail won. Ismail attacked Bidar and captured the fort. Amir Barid was kidnapped but his life was spared because Asad Khan had requested and also Ismail made Amir Barid to give up his rights of the forts of Bidar and Umnabad with no objection. In the end Ismail entered the fort of Bidar and parked himself on the Bahamani Masnad under which his father Yusuf Adil Khan served.<sup>29(a,b)</sup>

Ismail once again attempted to capture the Doab in 1530 A.D. after the death of Krishnadevaraya. With the help of Ala-ud-din Imad-ul-Mulk and Amir Barid, Ismail entered Doab and laid siege to both the forts of Raichur and Mudgal. Ismail returned the fort of Bidar to Amir Barid but Amir Barid soon combined his army with Nizam Shah's army and attacked Bijapur. In the battle Nizam Shah's eldest son Khurshed Khan was killed and the army was in Ismail's possession. Burhan Nizam escaped and backed away to Ahmadnagar.

Ismail waged a war against Sultan Quli Qutb-ul-Mulk of Golkonda and captured the fort of Kovilkonda, a strong outpost of the Tilangana. As the fort was stocked with enough food supply and strong troops to protect the people the Bijapur army could not sustain the siege for more than eleven months. As Ismail was very sick Asad Khan continued the battle. Ismail left to Bijapur and on the way back he died at Sagar in August, 1534 A.D.<sup>30</sup> He was buried near his father in Gogi.



Ismail Adil Khan had four sons and they were Mallu, Aluf, Ibrahim and Abdullah.<sup>31</sup> Ismail had built Khwaja Sambul Mosque and the foundation for Chandipur suburb was laid by him in 1520 A.D. The famous Champa Mahal was built by him in 1521 A.D. Ismail was known for his patience, liberal ways, generosity, fair mindedness and was exonerative with criminals.<sup>32</sup> He was very knowledgeable and a multi faceted man. He was a very courteous man due to the influence of the Turkish and Persian habits and customs he was introduced to at a very early age. He was known for his sense of humour and all the soldiers loved this brave warrior.<sup>33</sup>

### **2.2.3 Mallu Adil Khan (1534-1535 A.D.):**

Asad Khan came to know about Ismail's illness followed by the sudden death and he gave up the siege to go to Sagar. A successor was decided in the presence of both Prince Mallu and Prince Ibrahim. As per Ismail Adil Khan's dying wish Prince Mallu was nominated to ascend the throne and this was accepted by the royal family but Prince Ibrahim strongly objected to it. In the fort of Miraj Prince Ibrahim was kept as a prisoner so that there would be less trouble. Mallu Adil Khan's behavior was unfair and also Asad Khan who was annoyed with this behaviour went back to his *Jaghir* at Belgaum. Punji Khatun and Asad Khan schemed to overthrow Mallu after consulting the nobles. As per plan within seven months Mallu was blinded and imprisoned following which Ibrahim was given the position of the King. Asad Khan took charge as the chief adviser to the king.

### **2.2.4 Ibrahim Adil Shah I (1535-1558 A.D.):**

Ibrahim ascended the throne at the age of 15 and Asad Khan was in charge of the state's important matters. Ibrahim was accepted as a king by the people. In the first year of his succession he mediated when there was a civil unrest in the neighbouring country Vijayanagar. He assisted Tirumala, Krishnadevaraya's brother-in-law and received *600 lakh hum* for helping Tirumala.<sup>34</sup> An inscription (No. 1c in Chart -D, p. 157)<sup>35</sup> states that once Ibrahim returned from Vijayanagar he decided to give himself the title "Shah" in 1538 A.D. which was not the custom in the history of Adil Shah Dynasty.

Ibrahim Adil Shah brought about a number of major changes. In 1539-40 A.D. the Sunni faith was re-established as the state religion while the Shiah faith was disbanded. In the civil administration he implemented radical changes.<sup>36</sup> The Shias and Afaqis (foreigners) were ousted of the military force and the Deccanis and Abyssinians took the place of the Persians, Turks and Afgans who were earlier removed by Ibrahim Adil Shah. Once again there were Hindus especially Brahmins employed in the Royal service and they took control of the civil administration. Marathi was made the official language instead of Persian especially for accounts and finance.<sup>37</sup> Colonel Meadows Taylor has observed this and commented “*the evidence of the gradual amalgamation of the Hindu and Muhammadan elements of population*”.<sup>38</sup>

Ibrahim mediated the civil trouble at Vijayanagar in 1542 A.D. and amassed a large sum for the help he had given Tirumala. After Tirumala's death Ramaraj a member of the Vijayanagar's Royal family placed Sadashivaraya on the throne to make him the king. The fort of Adoni was captured by Asad Khan and even though Ramraj's brother Venkatadiri was sent to fight against Ibrahim his family was captured by Ibrahim's troop. A peace treaty was signed and then the family of Venkatadiri was released.<sup>39</sup>

Though a peace treaty was signed which brought about harmony, Ibrahim's differences along with mistrust of Asad Khan forced Asad Khan to go back to his *Jaghir* at Belgaum. Nizam Shah took advantage of the situation and waged a war in which he was defeated and the differences between Ibrahim and his general Asad Khan were sorted out.

The fort of Sholapur's location was a strategic position and this was the main reason that there was constant conflict between Ahmadnagar and Bijapur. As Burhan Nizam Shah was not able to accept the loss of this fort he conspired with Ramraj, Jamshed Qutb-ul-Mulk and Ali Barid to recapture the fort with the strength of all the three armies.<sup>40</sup> When all the three attacked Bijapur from all sides Adil Shah on Asad Khan's advice broke the alliance to win the battle. Ibrahim he gave up his hold on the Sholapur fort and returned it to Nizam Shah. Nizam Shah he broke away from the alliance immediately. Ibrahim made peace with Ramaraj and strengthened their friendship. Ibrahim's general Asad Khan Lari was sent to attack Jamshid Qutb Shah and Asad Khan laid siege to the fort of Golkonda and captured it. In another battle

Qutb shah completely lost the battle and also was badly injured. The Bijapur troops won through and triumphantly returned to Bijapur. Nizam Shah again decided to fight against Bijapur but on the banks of river Bhima Ibrahim tackled his army and defeated the Ahamadnagar troops.<sup>41</sup>

Ibrahim learned about a plot to depose him and make Prince Abdullah the king which made him suspect Hindu and seventy Muslim officers who he felt were the cause of this plot and executed them immediately.<sup>42</sup> Prince Abdullah took asylum in Goa. As Ibrahim suspected the general Asad Khan Lari he imprisoned all the servants and followers of the general that he found in Bijapur. Later when Asad had pleaded very sincerely for their freedom and assured their loyalty, Ibrahim felt very bad. So Ibrahim decided to visit Asad in person to make peace but by the time he reached Begaum the news of Asad's death had reached him. Ibrahim mourned Asad's loss and he compensated Asad's sons with goods and jewels. Asad died in 1549 A.D and was buried in the tomb Ibrahim built himself near the fort of Begaum.<sup>43</sup>

Burhan Nizam Shah's successor Hussain and Ibrahim had cordial relationship for a short period. Ibrahim's generals Khawaja Jahan and Saif Ain-ul-Mulk were not successful in helping Prince Ali at Ahmadnagar. Ibrahim was very cruel and this made Saif ain-ul-mulk to fight back capturing many of the districts close to his *Jaghir* and he even defeated the royal army twice. Prince Abdulla attempted to usurp the throne with the help and support of Saif Ain-ul-Mulk whose army had three thousand infantry who were Portugese and two hundred cavalry.<sup>44</sup> Ramaraj helped Ibrahim defeat Saif Ain-ul-mulk and had a peace talk with the portugese. Seeing this Saif Ain-ul-mulk tried to take refuge in the court of Nizam Shah but Nizam Shah decided to assassinate Saif ain-ul-Mulk deceitfully and thus executed him.<sup>45</sup>

Ibrahim Adil Shah became very sick due to his habit of drinking and his wicked ways and in early 1558 A.D. he had leprosy. At his death bed he did not have much medical aid and so he died without a proper treatment. After his death his body was carried to Gogi and buried next to his father's tomb.<sup>46(a,b)</sup>

Ibrahim's was very courageous and fought face to face in many of his battles. Though he was a very spiteful individual he was extremely good with his soldiers. He had two daughters; Hidayat Suktan was married off to Murtaza Nizam and Tani Bibi was given in marriage to Ali Barid.<sup>47</sup>

The suburb of Ibrahimpur was founded by Ibrahim in the year 1526 A.D. He built a mosque in the suburb. The Solathambi Mahal (16 pillared hall) was built in 1528 A.D. by Ibrahim. In 1551 he also built a Jami mosque. With the large amount of money he got from the Vijayanagar he strengthened his forts and Ilahi Bastian. Ibrahim created many beautiful gardens in and around the fort.<sup>48</sup>

#### **2.2.5 Ali Adil Shah I (1558-1580 A.D.):**

When Ibrahim Adil Shah I died, Prince Ali was still a prisoner in the fort of Miraj and he was still a strong follower of Shiah faith of Islam. There is a possibility he was kept under house arrest so that Asad Khan Lari's grandson Tahmasp could become the successor after Ibrahim which was of an old promise made to Asad.<sup>49</sup> As most of the nobles were not happy making Prince Tahmasp the king especially Muhammad Kishwar khan, Asad's son they decided to set Ali free to become the successor. Commemoration of Ali Adil Shah's succession was marked by the construction of a suburb called Shahpur in the north-east direction of Bijapur and this was three miles from the city.<sup>50</sup> Prince Ali became the ruler of Bijapur at the age of 16 making Sunni the state religion and preferred newcomers in his service. Except from Husain Nizam Shah he received congratulatory message from all others and Ali Adil Shah learnt about Husain Shah's plan to attack him.

Ali's reign brought about a good political relationship between Bijapur and Vijayanagar. Ali visited Vijayanagar officially to offer condolences to Ramaraj for his son's death.<sup>51(a,b)</sup> Ramaraj personally welcomed him into Vijayanagar and Ramaraj's wife adopted him. Vijayanagar's forces supported Bijapur after these developments. Ali Adil Shah's one objective was to recover Kalyani and Sholapur from Hussain Nizam.<sup>52</sup> The combined forces of Bijapur and Vijayanagar attacked Ahmadnagar as well as its surroundings which culminated in the defeat of Hussain Nizam Shah who went into hiding at Daulatabad. When Vijayanagar Army plundered Ahmadnagar by polluting the mosques, insulting the Quran and dishonouring women Ali Adil Shah

did nothing. In 1563 A.D. Ramraj forced away the districts of Yadgir and Bagalkot from Ali and also made Ibrahim Qutb Shah to give up Kovil Konda and Panagal.<sup>53</sup>

As Ramaraj was a very powerful king with complete control of the politics in the Deccan Region the Deccan sultanates and the Shahi Sultanates, felt insecure and decided to unite together to survive in the region. So to strengthen the ties two marriages took place: marriage of Chand Bibi, Husain Nizam's daughter and Ali Adil Shah, and Ali's sister Hadiya Sultana's marriage with Murtaza (Husain's son). Ismail Imad Shah of Berar alone was not part of the political alliance.<sup>54</sup>

The Sultans who had entered into an alliance along with their armies met in December, 1564 A.D. near Bijapur and they prepared a strategy to war against Vijayanagar.<sup>55</sup> Ramaraj was warned by Ali Adil Shah to surrender all the provinces he had acquired from both Bijapur and Golkonda lately. Ramaraj did not heed the warning, ordered his men to throw out Adil Shahi emissaries from the city of Vijayanagar who were insulted too. Near the village of Talikota the combined armies camped and they were twenty miles north of river Krishna.<sup>56</sup> Ramaraj was equally equipped and his huge army that included his brothers' armies as well protected the river fords barring the entry of enemies. Ramaraj's army was led by Ramraj himself and the Shahi army pretended to get a passage towards the west marching in that direction along the riverside. At one point the Shahi forces made a quick return to a previous ford. They crossed the river easily and advanced into a strategic point in the Krishna-Tungabhadra Doab at a place called Bannihatti where they encountered the Vijayanagar army which was twelve miles to the south of river Krishna.<sup>57</sup>

In the battle Husain Nizam Shah was in the center flanked by Ali Adil Shah to the left, and Ibrahim Qutb Shah and Ali Barid Shah to the right. The Vijayanagar army had Ramaraj at the center facing Hussain, his brother Venkatadiri was placed facing Ali Adil Shah and Tirumala was on the right with Ramaraj facing both Ibrahim Qutb Shah and Ali Barid Shah.<sup>58</sup> The battle began on 23<sup>rd</sup> January, 1565 A.D. at day break and a fierce battle was fought. Ali ordered the artillery under the leadership of Chalapi Rumi Khan, to fire. The sudden explosion created a lot of chaos among the elephants belonging to Ramaraj and the frightened elephants caused stampede as the people, horses and elephants tried to flee. The Vijayanagar Army was pushed to the center and the security guards of Ramaraj abandoned the master and ran away.

Ramaraj was surrounded and imprisoned by the Shahi allied forces. Hussain Nizam Shah's men executed Ramaraj and his head was hoisted on a spear and was paraded on the battle ground to be seen by all.<sup>59</sup> This sight made Ramraj's army lose all hopes of winning the war and fled from the battle ground.<sup>60</sup> The man who executed Ramaraj was the traditional executioner of Ahmadnagar and he preserved his head and kept it in full public view during the anniversary of the battle till the kingdom existed.<sup>61</sup> A stone head with an open mouth was built into the wall of the gateway of the citadel as a mark of commemorating the event.<sup>62</sup> This was the beginning of the victorious allies who were allowed to loot the city as they liked and they brought back large amounts of booty; very few places escaped this plunder which was one of the worst plunder of that era.<sup>63</sup> History of Vijayanagar is considered as the struggle between the Hindus and the Muslim rulers of Deccan; battle of Talikota had great significance.<sup>64(a,b)</sup>

Ali Adil Shah acquired the Raichur Doab and some of his loyal men were retained in Vijayanagar before he returned to Bijapur with the huge amount of treasure. Bijapur got fortified first and the public works was given priority. As Ali Adil Shah wanted to extend his southern territories he sent his army along with Kishwar Khan. Qutb Shah persuaded Nizam Shah to unite with him and attack Bijapur when Ali's troops were in the South trying to capture some regions. Ali knew Qutb's devious plans and ordered Kishwar Khan to protect the capital city. Ali's sudden attack on the combined army had made of the soldiers as prisoners but he did not pursue war as he wanted a peace treaty with Nizam Shah.

In 1570 A.D. Bijapur, Ahmadnagar, the Zamorin of Calicut and the king of Achin in Sumatra tried to make the Portugese leave Goa. Though Ali's army there was huge the Portugese were very strong and with just thousand men in their army protected Goa and sustained so for ten months. Ali had to leave and go back to Bijapur as he had incurred huge losses.<sup>65(a,b)</sup>

Ali Adil Shah later took over the forts of Adoni, Toragal, Dharwad, Bankapur, Jerrah and Chandragutti. But Penugonda was not under his control. Ali's reign enabled him to extend his boundaries till Honnawar in the west coast and in the south he had extended his kingdom up to Varada and Tungabhadra rivers.<sup>66</sup>

Ali Adil Shah was stabbed to death by a eunuch and thus assassinated on 9<sup>th</sup> April, 1580 A.D. at night<sup>67(a,b)</sup> and was laid to rest in a tomb he had constructed himself. Ali had nominated Ibrahim (Thamasp's son), his nephew as his successor in 1579 A.D. Ali was very knowledgeable in various fields like religion, logic, sciences, syntax, etymology, and grammar.<sup>68</sup> He was a simple man but very talented and artistic. His simplicity was evident in the clothes he wore, the food he ate and the fact that he would sleep only on floor. He built many suburbs, mosques and gardens. The fort of Dharwad, Shahanur and Bankapur were built by him and he was the first ruler to build the city walls of Bijapur.<sup>69(a,b)</sup>

### **2.2.6 Ibrahim Adil Shah II (1580-1627 A.D.):**

Prince Ibrahim, son of Tahmasp was selected as the successor of Ali Adil Shah I. Ibrahim was a nine year old boy so the widowed queen Chand Bibi decided to be the guardian till he was old enough to take charge and Kamal Khan, a Deccani general, became the Regent.<sup>70 (a,b,c)</sup>

In Bijapur the ministers held office for the Sultan when he was weak in exercising his authority or if his Khan showed signs of usurping the throne then decision for the correct action were taken.<sup>71</sup> Because there was threat to the king's continuation the ministers of Ibrahim Adil shah II in association with Haji Kishwar decided to kill Kamal Khan.<sup>72</sup>

Haji Kishwar Khan the second regent of Ibrahim Adil Shah successfully fended off the attack by Murtaza Nizam Shah and won the battle. Mustafa Khan Ardistani who wanted to protect Chand Bibi got assassinated by Kishwar Khan.<sup>73</sup> Kishwar Khan arrested Chand Bibi and she was not treated with dignity; she was insulted, also forced out of the harem and finally was kept under check in the fortress of Sitara.<sup>74(a,b,c,d)</sup> When the army came to know of the injustice meted out to Chand Bibi, Ikhlas Khan and two other generals Hamid Khan and Dilavar Khan came to Bijapur with a large army. Kishwar Khan's troop failed to defend him and so he fled to Ahmadnagar first and then to Golkonda. At Golkonda he was killed by Mustafa Khan's relative and thus came Kishwar Khan's abrupt end.<sup>75(a,b,c)</sup>

Ikhlas Khan was the third regent of Ibrahim while Afzal Khan became the Peshwa or the Chief Minister<sup>76</sup> and Ikhlas Khan released Chand Bibi; she resumed her duties as the guardian of young Ibrahim. Ikhlas Khan did not like sharing power with Afzal, an *Afaq* and he got him executed on the basis of treason, thus creating confusion in Bijapur.<sup>77</sup> In the year 1582 A.D. the three Sultans of Ahmadnagar, Golkonda and Bidar joined together and invaded territories of Bijapur. The noble men decided to protect the king. Shah Abdul Hasa, Dilavar Khan and Hamid Khan were given very responsible positions; with a lot of diplomacy they were able to make the Ahmadnagar forces withdraw.<sup>78</sup> Dilavar Khan fought against Qutb Shahi and was victorious. He chased the enemy up to the gates of Golkonda.<sup>79(a,b)</sup> After this victory Dilavar went into the palace with Hamid Khan and Haidar Khan along with the troops to get rid of Ikhlas. Ikhlas was imprisoned and blinded and Dilavar Khan in the year 1582 A.D. took the regency of the state.

Dilavar Khan headed all the affairs in the kingdom for eight years.<sup>80</sup> During his reign there was stability, peace and the law and order was in place. Dilavar Khan made Sunni faith the state religion and this continued till Ali Shah II took over as the King in 1656 A.D. Dilavar Khan appointed his own son as the army chief with Chand Bibi's power and influence. After signing a peace treaty with the kings of Ahmadnagar and Golkonda Dilavar Khan proceeded to conduct the marriage of the young King with Taj Sultana (or Jahan Begam<sup>81</sup> or according to H.K. Sherwani it was Chand Sultana<sup>82</sup>) Muhammad Quli Qutb Shah's sister. Ibrahim's sister Khadija Sultana was given in marriage to Murtaza Nizam Shah's son Prince Husain. Chand Bibi realized she was not as influential or powerful in Bijapur as earlier. This made her to leave to her brother's court in the pretext of escorting the young Adil Shahi Princess in 1584 A.D.<sup>83(a,b,c,d)</sup>

Dilavar Khan went to Ahmadnagar in 1588 A.D but he was beaten by Jamal Khan, the general of Nizam Shahi at Dharaseo. As Dilavar Khan's enemies wanted to end the minister's power and the young king also wanted the complete control, the king with the help of Ankus Khan and Ain-ul-Mulk two nobles who were Dilavar's enemies decided to make him less powerful.<sup>84</sup> When Dilavar knew he had no future in Bijapur he tried to get protection first in Bidar and then in Ahmadnagar where he worked in Burhan Nizam Shah II's army; he decided to attack Bijapur by convincing



Burhan Nizam Shah. Nizam Shah was in full agreement of this ploy and sent a very big army to Bijapur under Dilavar Khan. During the battle Dilavar Khan became a captive, was blinded and sent to Sitara fortress as a prisoner.<sup>85(a,b)</sup> Ibrahim defeated the Ahamadnagar army and returned to Bijapur with the booty. Burhan Shah accepted defeat and requested for peace. Ibrahim granted the peace only if the fortified Daulatabad was demolished.<sup>86(a,b,c)</sup>

Between 1588 A.D. and 1593 A.D. there were many wars and at the same time the Nayakas from south did not pay the annual tributes regularly. Ibrahim Shah sent his army under the leadership of Manju Khan to make sure that the collect the tributes and Bankapur became Manju Khan's headquarters where he collected the tributes from the Nayakas and the Rayas. Manju Khan marched into Mysore and surrounded Srirangapattana. But he was called back to Bijapur as Prince Ismail had started revolting which needed to be arrested and Manju Khan dropped the siege to return back to Bijapur.<sup>87(a,b)</sup>

Prince Ismail, the second son of Tahmasp, in 1594 was encouraged to rebel by Burhan Nizam Shah II who promised him support including money and army, to make a bid for the throne. Nizam Shah made Ain-ul-Mulk and Ankus Khanthe, two noble men's support Prince Ismail to rebel. Commander of Bijapur garrison in Belgaum, Savanth Rao with Nizam Shah's support, openly announced Ismail as the King in May, 1594 A.D. and he also *Khutba* read his name.<sup>88</sup> Ibrahim Adil Khan sent Ilyas Khan with his troops to bring down the problem but Ilyas could not fight them with his small troop and so returned to Bijapur. Ibrahim set free Hamid Khan imprisoned by Dilavar Khan and gave Hamid the responsibility of bringing down the revolt. Hamid Khan pretended as though he was joining Ain-ul-Mulk but attacked so fiercely that Prince Ismail and Ain-ul-Mulk were captured. While Ain-ul-Mulk was killed Prince Ismail was taken back to Bijapur and was blinded.<sup>89(a,b)</sup>

Once again in 1595 A.D. Burhan Nizam Shah attacked Bijapur by sending his army but died suddenly. Prince Ibrahim was immediately announced as the successor who marched against Bijapur. He was defeated and killed in one of the fights. Ibrahim Adil Shah came back to Bijapur victoriously and he brought back his troops through the newly built Allapur Gate and went to Anand Mahal where he gave away rewards to his troops and addressed them.<sup>90(a,b)</sup>

Mughal Emperor Akbar observed these developments as he wanted to expand his borders in the south and was waiting for an opportunity. The region was attacked when there was internal strife in Ahamadnagar. Prince Murad, Akbar's son was sent to lay siege to Ahamadnagar. Chand Bibi was at the fore front resisting the attack but finally had to give up Berar to the Mughals. When the Mughals occupied Berar Prince Daniyal Akbar's son was made the governor. The Deccanni Sultans were disturbed by the developments. On Chand Bibi's request the Sultans of Bijapur and Golkonda formed an alliance and the united Shahi forces marched into Berar where in 1597 A.D. they battled with the Mughals but were defeated.<sup>91(a,b)</sup> Because of an internal quarrel between the Mughal commanders they could not take advantage of the situation. In 1599 A.D. the Mughals once again attacked Bijapur and Chand Bibi made a very courageous defense. After making her to surrender and she was killed in a commotion that took place.<sup>92(a,b)</sup> During this time Ibrahim Adil Shah wanted to extend his friendship with Emperor Akbar and so he gave his daughter Sultana Begum in marriage to Prince Daniyal<sup>93(a,b)</sup> The princess became widowed in less than a year and she returned back to Bijapur.<sup>94(a,b,c)</sup>

After Chand Bibi's assassination Murtaza Nizam was selected by Malik Ambar as successor. He with the Bijapur troops succeeded in defeating the Mughals. He took possession of the fort of Ahmadnagar. His haughtiness and arrogance made Ibrahim to send his troops to keep Malik Ambar in place but lost the battle. Ambar attacked Bijapur again and with Muhammad Qutb Shah he invaded Bijapur, plundered it and finally surrounded the capital. Ibrahim went to the capital himself and sent a message to the Mughals to help him fight Ambar. Malik Ambar lifted the siege when he received the news that Adil shahi troops were going towards Bijapur with the support of the Imperial army and went to the north to attack the combined forces of Adil Shahi and the Mughals at Bhatwadi near Ahmadnagar in November, 1624 A.D. and won the battle. He next marched with his army towards Bijapur and laid siege to Bijapur once again. But as he was unsuccessful he had to return back. On his return he captured the fort of Sholapur but he could not enjoy the fruits of his success as he died on 14<sup>th</sup> May, 1626 A.D.<sup>95(a,b,c)</sup>

Ibrahim Adil Shah was struck by an incurable disease and he called for an European doctor called Farna Lup.<sup>96</sup> This doctor too was unsuccessful in treating the disease and Ibrahim Adil Shahi died on 12<sup>th</sup> September, 1627 A.D.<sup>97</sup> The four sons of Ibrahim Adil Shah were Darvesh Padshah, Sultan Suleiman, Sultan Muhammad and Infant Sundar Mahal born of Malika Jahan, Kamal Khan and Taj sultana respectively.<sup>98</sup>

Ibrahim Adil shah was a very efficient administrator and the country prospered because he encouraged the riots that were happy with him. The natives of the state like the Deccanis, Marathas, Brahmins, local Muslims and Africans were favored by him but not the Afaqis who were foreigners following the Shiah faith. The Kingdom of Bijapur was at its best in the fields of culture, fine arts, paintings and architecture during Ibrahim Adil Shah's reign. The region was deccanised by him. The welfare of the riots and all his other subjects was taken into account by his administration. Bijapur was visited by Sufis, scholars, taught men who were experts in literature, calligraphy, paintings, sculptures etc, under the patronage of Ibrahim Adil Shah II. Ibrahim Adil Shah was called by everyone in his kingdom as Jagat Guru or Jagat Geer or abalibali. He also enjoyed the title of "Akbar of Deccan" by intellectuals.<sup>99(a,b,c)</sup>

Art and architecture prosperd during his time and the edifices that he built include the town of Nauraspur, Sangeet Mahal, Haidar Burj, Malika Jahan Begum Mosque, Taj baudi, Ibrahim Rauza, Anand Mahal, Sat Manzil, Mehtar Mahal, Jal Mandir, Andu mosque, Bhukari mosque, Tomb of Hamid Qadiri and his brother Latifulla Qadiri and Tomb of Haji Hasan. There is also a Narasimha temple that was built very near the palace which is very famous even today.

He was a muscician and played many instruments and he brought about cultural harmony through music. There are songs composed by him on Saraswathi and Ganapathi (the Hindu Deities) and his book Kitab-E-Navras is a famous book on the nine rasas and it was written in Deccani. There are 59 poems and 17 couplets in this book. One of the most important things he did was to make Deccani Urdu as a state language which replaced Persian.<sup>100</sup>

### **2.2.7 Muhammad Adil Shah:-**

Even though Ibrahim's eldest son Prince Darvesh Padshah was the natural successor of Ibrahim Adil Shah II, it was Prince Sultan Muhammad who was made the King at the age of 15. Mirza Amin Lari alias Mustafa Khan and Dualat Khan Alias Khawas Khan were the two ministers who took the decision to make Sultan Muhammad the King. Prince Darvesh Padsha was made blind and Prince Suliman was disfigured and so did not qualify to become the King.<sup>101</sup> When Muhammad Adil Shah took over as the King emissaries of Abdullah Qutb shah and the Emperor arrived to congratulate him but Murtaza Nizam Shah of Ahmadnagar did not congratulate the new King.<sup>102</sup>

Muhamad Adil Shah brought about a visible change in the army's organization. The army mainly consisted of the foreigners, the Deccanis and the Abyssinians. As the Mughal army absorbed people the reduction in the number of foreigners and Abyssinians were obvious while it was the Marathas got more opportunities especially as they were taken in very important positions and becoming politically strong.

Muhammad Adil Shah stormed into Ahamadnagar territory and struck back at Nizam Shahi kingdom for having destroyed Naurasapur, which due his sudden death Ibrahim Adil Shah II could not achieve. In 1628 A.D. his army defeated the Nizam Shahi army with the help of the Bijapur general Mustafa Khan and a treaty was signed with the Mughals to completely wipe out the Nizam Shahi kingdom. The terms of the treaty allowed the Mughals to have the territory that was to the north of the river Bhima and the Adil Shahis were to have the possession of river Bhima. Later the fort posed by the Mughals was not handed to Muhamad Adil Shah and the treaty was dishonoured. The Mughals attacked the Bijapuri territories, Asaf Khan who was in charge of the Mughal troops laid siege to the capital. The Adil Shahi troops revolted and in 1632 A.D. Murari Pandit, under whom the troops were, chased them up to Parandah. In Malik-E-Maidan Murari Pandit exhibited the gun (cannon) he carried back with him to Bijapur.<sup>103(a,b,c)</sup>

Emperor Shah Jahan was disappointed with Asaf Khan as he had failed in his mission and so he gave the same responsibility to Mahabat Khan. Muhammad Adil Khan united his forces with Nazim Shahi to get rid of the Mughal from Deccan for which he sent Murari Pandit with his troops to assist Fate Khan in Daulatabad.

Before Adil Shahi reached Daulatabad with his troops the Mughal general Mahabat Khan had captured the fort of Daulatabad in June 1633.<sup>104</sup> Mahabat Khan had managed to lay siege to the Parandah fort also. Even after a very long siege Mahabat Khan could not capture the fort and was forced to return back to Burhanpur in May 1634 A.D.<sup>105</sup>

Mustafa Khan was imprisoned by Khawas Khan in a deceitful way and he made sure his position became stronger by employing his relatives, friends and supporters in various responsible positions with the help of his associate Murari Pandit. Khawas Khan was ready to help the Mughals and invited them secretly to attack Bijapur. Muhammad Adil Shah came to know of Khawas Khan's treachery and ordered him to be killed; after a month his associate Murari Pandit also had the same punishment.<sup>106</sup>

Shah Jahan came to Deccan and divided his army into two sections, one to restrain Shahji from further activities and the other to attack Bijapur. As he found it difficult to face the Mughals Muhammad Adil Shah destroyed all the food, fodder and also poisoned all the water bodies; he took all his people in to the citadel and kept them safely in it.<sup>107 (a,b)</sup> Khan-i-Zaman did not advance further and the Bijapur Army finding it difficult to continue decided to pursue peace.

A treaty was made on 6<sup>th</sup> May, 1636 A.D. and it has the structure of a royal order or *Farman* and the term used for it is *Inqiyad Nama* or deed of submission. The treaty looks like it has been addressed by an extremely superior individual to a very inferior person and the person is only mentioned as Adil Khan and not Adil Shah.<sup>108</sup>

The deed containing the articles has explicitly mentioned that the forts of Sholapur, Parandah, the whole of Konkan, with the country between the Bhima and Nira Rivers can be retained by Bijapur. The Mughal Emperor should be paid an annual amount of twenty lakh rupees apart from surrendering the forts of Udgir and

Ausa to the Mughals. Muhammad Adil Shah was not allowed to help Shahji Bhonsale as per the treaty. The treaty had a humiliating effect on Muhammad Adil Shah.<sup>109</sup>

The Mughals acquired the Kingdom of Bijapur and there was peace during Muhammad Adil Shah's reign. There were a series of conquests during this period. The first victory was defeat of Virabadra Nayaka of Ikkeri, followed by Sira which was captured from Kasturi Ranga Nayaka. These two wars were led by Ranadaulla Khan along with Shahji Bhonsale and Afzal Khan. Next they captured Bangalore from Kempe Gowda and for all the three territories Shahji was the Governor and Bangalore became the headquarters. Kanthirava Narasa Raja successfully defended the invasion of Srirangapattana and the Bijapuris had to lift the siege as they lost a huge number of their soldiers. Bijapuris captured some minor chiefs like the Raja of Chikkanayakanahalli, Venkataoati the Raja of Belur and Nayaka of Tumkur as they did not have adequate skilled forces to protect them.<sup>110</sup>

The Sultans of Bijapur and Golkonda agreed mutually on the expansion of territories towards the southern regions. In the year 1643 A.D. under the leadership of Ranandaulla Khan the second expansion of southern territories began when the hill fort in Tikri located in the Western Ghats was taken away. But he died in 1643 A.D. immediately after he returned to Bijapur after capturing the fort of Tikiri. And Mustafa Khan and Muzaffar-ud-din Khan –i-Khanan, were sent by Muhammad Adil Shah to recapture fort of Tikri 1644 A.D. which was in the hands of Shivappa Nayaka of Ikkerri in the 1644 A.D. and after this there was a series of forts (10 forts) captured victoriously by Muhammad Adil Shahi's troops.<sup>111</sup>

In 1646, Muhammad Adil Shah carried out his third drive of invasion and he went to war with Sriranga Raya a descendent of the previous dynasty of Vijayanagar residing in Vellore and the Nayakas of Ankusgiri and Krishnagiri. With Mustafa's help he conquered Jinji and Rupa Nayaka surrendered in 1648 A.D. The Bijapur army had huge amount of booty which consisted of gold, silver, precious stones and other expensive things which had a huge value when combined together.<sup>112</sup>

Shivaji's father was the Bijapur General Shahi Bhonsle and his mother was Jijabai; they had a hereditary *jahgir* in Poona.<sup>113</sup> In 1646 A.D. Shivaji took advantage of Muhammad Adil Shah's illness and the army's attention in the Karnataka region<sup>114</sup>;

the fort of Torna that was located on the outskirts of Shivaji's *jahgir* in Poona was captured by Shivaji. This victory gave Shivaji the confidence to attack and capture a number of fortresses as well as some of the Adil Shahi's *Jahgirdar's Jahgir* and in Poona in 1648 A.D. he also seized a convoy with treasure going from Kalyan in Konkan to Bijapur. Adil Shahi declared him as a rebel and arrested Shivaji's father was arrested in July 1648 and threw him into a dungeon. When Shivaji was threatened that the door to the dungeon would be permanently closed if he did not stop and submit himself, Shivaji stopped his invasion into the Adil Shahi's territory and negotiated with the Mughals for the immediate release of his father. Shivaji took the help of Sharza Khan and Randaula Khan, his father's friends, to get immediate release for his father and returned the forts he had seized. Shivaji did not disturb the Muhammad Adil Shah's army but engaged himself in merging his conquests and organizing their administration.<sup>115(a,b)</sup>

The Portuguese and Ali Adil Shah had a cordial relationship as they had signed a treaty in 1571. After the Dutch arrived in 1637 A.D. their envoy Van Twist enquired about the support for trade and army support to attack the Portuguese. Muhammad Adil Shahi gave a royal order or Farman for the Dutch to practice trade in the Adil Shahi territories and the Dutch established a factory in a place called Vengurla.<sup>116</sup> The Portuguese viewed this as breach of trust of peace treaties. The Portuguese received the support from the King of Portuguese and Muhammad Adil Shahi immediately withdrew his forces. He died on 4<sup>th</sup> November, 1656 A.D. before he could make another alliance with the Dutch.<sup>117(a,b)</sup>

Muhammad Adil Shah was a successful and celebrated king of Bijapur. The foreign policy with the Mughals helped him to conquer and make the various states become his vassalage. His kingdom had the Arabian Sea on the west and the Vellore to Madras on the East. The Vassal rulers and the Zamindars gave Muhammad Adil Shah annually their tributes generating huge revenue.<sup>118(a,b)</sup>

Muhammad Adil Shah was liberal, kind, generous and also just and fair with everyone. He cared for his subjects' welfare without discriminating anyone based on their religion. Learned men and artists visited his court often. Muhammad Adil Shah had imposed Jiziya or poll tax on the Hindus and a policy of intolerance was followed by him that alienated him from many of his citizens but this information is available

only in a work written by K.N.Chitnis.<sup>119</sup> Emperor Shah Jahan gave him the title Badshah in 1648 A.D. long after the treaty was signed in 1636 A.D. instead of addressing him as Khan or *Duniyadaram-i Deccan*. The Mughal Emperor did not address anyone else in the Deccan region as Shah.<sup>120(a,b)</sup>

Muhammad Adil Shah constructed the Gol Gumbaz. He also erected many edifices in and around Bijapur. Afsal Khan was instrumental in helping him build a conduit from the new water resource from Begam talab (tank) to the south of the city supplying more water to various parts of the city. The Asar Mahal also known as the Relic Mahal was constructed by him. Because of him the *Mihrab* of Jami mosque was decorated, the incomplete tomb of Ainapur was started by Muhammad Adil Shah. He was instrumental in the construction of Kamatgiri, Jahan Begam's tank, Aras Mahal, Naqqar Khana and Ambar Khannas. The suburbs of Padshahpur and Doulatpur were built by him. Chinchididdi and Mulla mosques were built by him. Jahan Begam's tank, cisterns, baths and fountains in Sat Manzil and many rest houses were all built by him.

The nobles also built many tombs, mosques, and Darga such as Mubarak Mahal, the tomb of Afzal Khan, the Mustafa Khan's Mahal and Tomb, Yaqut Dubli's Mosque and Tomb, Amin Dargah and Shah Nawas Khan's Tomb. Fresco paintings were first introduced to this region by him and on the walls of Asar Mahal, water pavilion and Sat Manzil there are beautiful fresco paintings. He had very good imagination and enjoyed the pomp and grandeur.<sup>121(a,b,c)</sup>

#### **2.2.8 Ali Adil Shah II (1656-1672 A.D.):**

Ali Adil Shah II the successor of Mohammad Adil Shah was nineteen years of age. Prince Aurangzeb was the Mughal Viceroy of the Deccan at that time and his objectives were to capture Golkonda and Bijapur; a forced treaty of 1656 A.D. signed by Abdullah Qutb Shah and Ali Adil Shah II was humiliating for both because the treaty clearly said that after Abdulla's death only Aurangzeb's son Muhammad Sultan would become the ruler. Aurangzeb bribed Ali Adil Shah's noble men to make them have confidence in him. With the Prime Minister Khan Mohammad also his side Aurangzeb was able to create a story that Ali Adil Shah was not the legitimate son and so he was not fit for the throne.<sup>122(a,b)</sup>



Aurangzeb received presents from Sriranga Raya a descendent of the Vijayanagar seeking help to regain his lost territories from Bijapur and Golkonda. Shivaji's attack increased inside the Adil Shahi Kingdom. At this time Aurangzeb also attacked the region as there was a lot of wealth and he began with the capture of Bidar and his first campaign was against Bijapur. At Bidar a Madarsa built by Muhammad Gawan was partially damaged because of an explosion that took place as this place was used to store ammunition.<sup>123</sup> Aurangzeb's next invaded Kalyani in July 1657 following which he laid siege to the city of Bijapur.<sup>124(a,b)</sup>

The Prime Minister of Bijapur Khan Muhammad did not defend the city which was reported to the Sultan by Afzal Khan, a general. Khan Mohammad was called back and as he entered into the city via the Mecca Gate<sup>125</sup> he was assassinated.<sup>126</sup> Even though young King Ali Adil Shah II was ready to pay a large amount as tribute Aurangzeb demanded the complete control of Bijapur kingdom and wanted to overthrow Ali Adil Shah's rule.<sup>127</sup>

When Aurangzeb knew about Shah Jahan's illness in September, 1657 he quickly made a peace treaty with Ali Adil Shah and returned to Agra in a hurry so that he would be the successor in case Shah Jahan died. The peace treaty had made Bijapur agree to pay a sum of one and a half crore rupees as indemnity due to war and the treaty also forced Bijapur to allow the Mughals to keep the forts of Bidar and Kalyani in their possession. Bijapur was made to give up Parandah, Wangi Mahal and Nizam Shahi province of Konkan.<sup>128(a,b)</sup>

Ali Adil Shah II had more trouble as Shivaji continued his guerilla warfare against both Bijapur and the Mughals destroying and raiding places in the Bijapur territory. To end Shivaji's attacks Ali sent a large army with Afsal Khan but the astrologers had warned Afzal Khan that he would not come back alive and this made him drown 63 wives.<sup>129(a,b,c)</sup> Shivaji did not want to meet Afsal Khan directly and so he protected himself in the fort of Pratapghar located in Mahabaleshwar hills. Shivaji's men met Afsal Khan when he arrived in Pratapghar and told him that Shivaji would surrender but would like to meet Afzal Khan personally. Afzal Khan agreed to meet Shivaji on 10<sup>th</sup> November, 1659 A.D. When Shivaji reached the spot Afzal went forward to meet Shivaji and Shivaji also took a few steps forward to embrace him but suddenly he thrust into Afzal's back a sharp tiger-clawed dagger that killed him

instantly with no time to respond.<sup>130(a,b,c)</sup> The Adil Shahi army was defeated and they were running away scared. Shivaji continued to plunder and captured the fort of Panhala and he moved forward with his army. Fazal Khan along with Sidi Jauhar was appointed to take revenge for the defeat they faced. Shivaji took refuge in the fort of Panhala and found a way to escape though surrounded by the Mughals. Shivaji had surrendered the fort of Panhala to Sidi Juhar in September, 1600 A.D. and again escaped to take refuge in Vishalghar.<sup>131(a,b)</sup>

The chiefs of Madurai and Tanjore started revolting. In a surprise move Shahji captured Tanjore and Madurai's Nayakas agreed to pay a hefty amount to withdraw the siege. Ali Adil Shah decided to attack the Nayakas of Ikkeri and captured Bednoor which was the capital and he deployed Shahji for restraining Basavapatan and he was successful.<sup>132(a,b)</sup>

Raja Jai Singh Aurangzeb's ally was successful in making Shivaji sign the treaty of Purandhar. Shivaji agreed to help the Mughals in their attack against Bijapur. Jai Singh after making sure he got some influential positions began the campaign against Bijapur. Jai Singh also tried blocking Qutb Shah from helping Bijapur but Qutb Shah sent 25000 infantry and 6000 cavalry to assist Ali Adil Shah to defeat Mughals.<sup>133(a,b,c)</sup>

Ali Adil Shah had not given away the territories to the Mughals as per the treaty of 1657 A.D. In November, 1665 A.D. Bijapur was under siege by Jai Singh's army Ali Adil Shah was willing to pay indemnity of nine *lakh hunts* as indemnity but it was not accepted. So Ali Adil Shah decided to face the Mughal and he prepared in a way that the Mughals were taken aback. The country around Bijapur was made a waste area and everything was demolished in such a way there was nothing near the fortress. In January, 1666 A.D. the Mughals after lifting the siege returned back to Aurangadabad.<sup>134(a,b)</sup> Ali Adil Shah had signed a treaty with Shivaji and after confirming what was in his possession Shivaji agreed to leave Bijapur alone. But when Ali Adil Shah signed a treaty with the Mughal Emperor he lost a lot of his territory that included the fort of Sholapur.<sup>135(a,b,c)</sup>

Ali Adil Shah was finally freed from the anxieties and this made him get into a lot of bad habits and he became very sick. In November, 1672 A.D. he met his end because of paralysis at the age of 35 and he had reigned only of 16 years. According to Henry Cousens, *“He had received from his father a kingdom intact and flourishing, but his son Sikandar, now only in his fifth year, he left a shattered heritage, shorn of some of its best possessions by Shivaji on the one hand the Mughals on the other.”*<sup>136</sup>

Ali Adil Shah patronized Deccani Urdu and Deccani School of painting and he was a poet and allowed art and literature to flourish in his country. During his time literary works in Persian, fine arts and Deccani literature were encouraged. Ali Adil Shah started construction of his mausoleum but it remained unfinished because of his sudden death.

### **2.2.9 Sikandar Adil Shah (1672-1686 A.D.):**

Sikandar Adil Shah was the next successor to the throne of Bijapur in 1672 A.D. after Ali Adil Shah's death. But the kingdom was shattered due to war, hostile noble men, civil wars, lack of revenue from the vassals, nobles' and soldiers' desertion; all these led to the bad economic situation bringing in the decline of the authority of Adil Shahis. In an account by the foreign traveler Abbe Carre who visited the Deccan in 1673 A.D. has mentioned that, *“the Sultan of Bijapur was still a powerful ruler and court affairs were in a flourishing state”*<sup>137</sup> Khawas, Muhammad Khan's son the regent had complete administrative powers that were the main reason for conflicts among the other nobles.<sup>138(a,b)</sup>

At this weak moment Shivaji took the opportunity to capture many forts that belonged to the Adil Shahi kingdom, fought many wars against the Bijapur army in which he won a few of them but lost some too. When the Mughals arrived in the Deccan the battles between Shivaji and Bijapur came to an end and a peace treaty was signed.

Bahadur Khan was the chief of Deccan appointed by Emperor Aurangzeb and he had clear instructions to capture the states that belonged to the Deccan. Khawas Khan made a deal with the Mughal general Bahadur Khan to get Sikandar's sister married to Prince Azam, Aurangzeb's son. Bahol Khan a very powerful general

in the Bijapur army captured Khawas Khan and killed him. In June, 1676 A.D. the Mughal army was defeated at Alibad by the Bijapur army.<sup>139</sup>

Aurangzeb recalled Bahadur Khan in September, 1677 A.D and was replaced by Diler Khan with an agreement with Bahol Khan and invaded Golkonda but was defeated by the Qutb Shahi troops. Bahol Khan died in December, 1677 A.D and Sidi Masud Khan became the Prime Minister of Bijapur. He was a rich Abyssinian *jaghirdar* of Adoni.<sup>140</sup> There was utter chaos in Bijapur because officials were not paid salaries on time; many of the nobles and soldiers were either joining the Mughals or the Marathas or entering the service of Shivaji.<sup>141</sup> Sidi Masud agreed to help the Mughals to fight Shivaji when he met Diler Khan in Gulbarga. He also promised to get the Prince Azam, Aurangzeb's son marry the King's sister.<sup>142(a,b,c)</sup> During this chaotic time Shivaji once again attacked and captured Adil Shahi's provinces such as Phonda, Sunda, Ankola, Kavar and Kadri, Gadag, , Bankapur, Jinji and Vellore.<sup>143(a,b)</sup>

The Mughals insisted on two conditions: a) Marriage of Sikandar's sister with Prince Azam and b) Keeping the Mughal troops in Bijapur. As per the condition Sikandar's sister was sent to the Mughal camp but Bijapur did not agree to the second condition. Masud Khan with Shivaji's assistance defended the city from Mughal's siege. Aurangzeb recalled Diler Khan in February, 1680 A.D. as he did not help the Mughals to achieve their objectives.<sup>144(a,b)</sup> Shivaji was given Raichur Doab by Bijapur as a gift for the assistance he gave to Bijapur. Shivaji died on 5<sup>th</sup> April, 1680 A.D. at Raigarh.<sup>145(a,b,c)</sup>

Immediately after Shivaji's death, Masud Khan had to resign his office in 1688 A.D. as he was blamed for giving up the legal rights of Raichur Doab to Shivaji.<sup>146(a,b,c)</sup> Diler Khan's departure brought some peace to the region for four years. As Aurangzeb was feeling disappointed with the generals who failed in their mission, Aurangzeb decided to wage a war himself and with a large army marched towards Deccan to keep the Marathas under control and also conquer the whole of Deccan. He went directly to Burhanpur from Delhi, from there he proceeded to Aurangabad and at Sholapur he encamped. He supervised the activities and sent threatening letters to Sikandar in March, 1684 A.D. to provide supplies to the imperial army, permit the Mughal soldiers to go through his territory to fight against the Marathas and drive out Sharza Khan from Bijapur.<sup>147(a,b)</sup> When Aurangzeb was not successful in conquering

the Marathas he decided to overthrow the weak sultanates of Bijapur and Golkonda. His intentions to capture Daccan Sultanates were because they were Shiah Muslims than for territorial gains. Prince Azam and his Generals Rahulla Khan -i-Jahan Bahadur were given orders by Aurangzeb to begin the siege of Bijapur and in 1685 A.D. the siege began when the Mughals reached the Adil Shahi capital.

With the arrival of the Mughals once again in Bijapur, the nobles decided to keep aside their personal differences and Sharza Khan, the *wazir* was given maximum support and defending the kingdom was very important.<sup>148(a,b)</sup> All the food that was available was destroyed by the Bijapuris and they also destroyed the fodder and water available around the capital. The communications of the Mughals were cut off by the cavalry and the harassment made them feel they may end up starving. They requested Prince Azam to withdraw the siege but Price Azam wanted to return home successful in something his brother had failed and so he inspired his army with a speech. "You have spoken for yourselves" Prince Azam said to his officers, "Now listen to me. Muhammad Azam with his two sons and Begum will not retreat from the post of danger so long as has life. After my death, his Majesty may come and order my corpse to be removed for burial. You, my followers may stay or go away as you like".<sup>149(a,b)</sup> Aurangzeb was very happy and satisfied with his son's determination that he sent provisions and supplies for the army through Ghazi-ud-din Khan Firuz Jang. Prince Muazzam also supported his brother with his army.

Till June, 1686 A.D. the siege went on and in June, Aurangzeb came to Rasulpur, a suburb of Bijapur, from Sholapur. Prince Azam's army was already there in large numbers and Aurangzeb's army had completely surrounded it with many breaches made in the walls of the fort.<sup>150(a,b,c)</sup> The Adil Shahi army put up a fierce resistance but the complex way in which the siege was carried on by Aurangzeb made it difficult for the Adil Shahi army. On the grounds outside the fort a number of batteries were built to help breaching and the places to erect them were selected especially the south-west part of the fort opposite the Landa Qassab bastion was extremely effective.<sup>151(a,b)</sup> It was decided by the Emperor that the moat should be filled with soil and it is believed that he promised a gold coin for every basket of mud tossed into the moat.<sup>152</sup> The army and the Emperor realized that there was another citadel with walls having much more strength than the outer wall. They were

confident in a short time they would be able to break into the fort and so they did not storm into the fort.<sup>153</sup>

At this point the Bijapur army's forces consisted of only two thousand men who were fighting for their ruler with great courage but they had lost hopes of saving their capital. When the supplies were scarce it was difficult for them to put up resistance and Sikhandar Adil Shah along with Sharza Khan concluded that defending the capital from the Mughal Emperor's attack was a very a challenging task.<sup>154(a,b)</sup> The defending army surrendered on September 13, 1686 A.D and in the Gagan Mahal (Great Hall of Audience) King Sikandar submitted and handed over the royal emblem to the Emperor.<sup>155(a,b)</sup>

When Bijapur surrendered Aurangzeb destroyed the beautiful frescoes and paintings in the Asar Mahal.<sup>156</sup> Meadows Taylor and James Fergusson have stated this victory as "*there was no plunder of the capital; the resignation of the people to an inevitable fate seems to have averted this usual act of humiliation, and it is said still, that the Emperor himself, profoundly affected by he saw, wept over his conquest*".<sup>157</sup> With the end of Adil Shahi dynasty Bijapur was made as a province by the Emperor in his Mughal Empire. The Mughals made Sikandar as a pensioner-prisoner but he died at Satata in April, 1700 A.D. at the age of 32.<sup>158(a,b)</sup> Sikandar's wishes to be buried in Bijapur at the foot of the tomb of Shaikh Fahimullah who was his spiritual guide was fulfilled.<sup>159</sup> This was structure did not have a roof and the 197 years of Adil Shahi dynasty came to an abrupt end and completely got extinct; it became a province in the Mughal empire. Even when the kingdom of Bijapur was in its last vestiges of power it still could put up a spirited fight. In M.de Thevenot's words, "*Bijapur Sultan that he was the most potent ruler of all those of the Deccan and therefore to be called King of Deccan*"<sup>160</sup>

### 2.3 Bijapur after the fall of Adil Shahis:-

Some of the important officials who had worked in the Bijapur Court were absorbed into the Mughal Imperial service. Sharza Khan was given a special title 'Rustam Khan' and he was in charge of 7000 horses in the rank of *mansab* and in the battle against Shambhaji, Shivaji's son. Sarbas Khan was appointed as the military governor or *faujdar* in charge of Bijapur by Aurangzeb. Aurangzeb's next mission was

to lay siege of Golkonda and after seven months of siege in September, 1687 A.D Golkonda surrendered to Aurangzeb<sup>161</sup> and thus both Bijapur and Golkonda became provinces of the Mughal Empire in the Deccan.

Till 1689 Aurangzeb continued to stay in Bijapur and an attack of plague affected the people of Bijapur. It was also called Baghdad plague or *taun* or *waba*. The Emperor lost more than seventy family members and close acquaintances due to this plague. Due to the high number of deaths the rits done during burial could not be conducted and the dead people were quickly put into a cart and taken out into open places outside the town. The plague was so severe that it is said that each day 700 carts full of dead people were carried out of the town through the Shahapur Gate. Initially the Emperor did not leave the town but he was forced to leave when several of his children and family members were affected by plague, and his wife died due to this disease. He went to a place called Akluj on river Nira's banks where he stayed for three years till the disease completely ceased to infect people. When the Emperor returned he ordered the census to be taken and the population had reduced to 984,000 whereas during Adil Shah's time the census showed a total number of nearly 2,000,000 people lived in both Bijapur and Sholapur.<sup>162(a,b,c)</sup>

Chin Kilich Khan was made the governor of Bijapur in 1703 A.D. and he after 20 years founded the royal family of Nizams in Hyderabad.<sup>163</sup> In 1707 A.D, Aurangzeb just before his death, made Kam Baksh who was his favorite son, as the governor of Bijapur. Kam Baksh died very soon after that when he and his brother Bahadur Shah for succession of the Mughal Empire. Mughal Emperor Muhammad Shah conferred the title Nizam-ul-Mulk to Chin Kilich Khan, in 1720 A.D and made him the Governor of Bijapur and again he came back to the Deccan in 1722 to keep the turbulence under check. Nizam-ut-Milk declared his independence in 1723 A.D. and from then Bijapur became part of the Nizam's domain. Bijapur became the capital for Nizam's grandson Muzaffar Jung in the year 1744 A.D.

The Nizam gave the rights of Bijapur to the Marathas in the year 1760 A.D <sup>164</sup> and at that time Haider Ali tried to capture Bijapur when the tumult was at its peak and also the defeat the Marathas faced at Panipat. The Marathas drove away Haider Ali under the leadership of Peshwa Madhavrao in the year 1764 A.D. In 1778 A.D Haider Ali returned back and captured the entire area towards the south of river

Krishna and this area was in the possession of Haider Ali and Tippu Sultan till 1787 A.D.

## **2.4 Haidar Ali (1720-1782), Islamic ruler at Srirangapatana:-**

Srirangapatana is a town in Mandya district of the Indian state of Karnataka. Located near the city of Mysore, it is of great religious, cultural and historic importance. The entire town is enclosed by the river Kaveri to form a river island, northern half of which is shown in the adjacent image. While the main river flows on the eastern side of the island, the Paschima Vaahini segment of the same river flows to its west.<sup>165</sup>

Qamar-ud-din Khan, Asaf Jah I was the Nizam of Hyderabad for a very long time and he died in 1748 A.D. followed by a struggle for succession between Nasir Jung and his cousin Muzaffar Jung known as the Second Carnatic war. Both Nasir Jung and Muzaffar Jung had enough supporters who were local leaders; also the British and the French too got involved in the conflict. In Mysore Nanjaraja, Devaraja's brother had the authority to deal with the military and in 1749 A.D. Nanjaraja went with the Mysore army to help Nasir Jung. At Devanahalli they laid siege to the Devanahalli fort held by the Muzaffar Jung's army with the assistance of Marquis de Bussy.<sup>166(a,b)</sup> The eight month siege was a successful event and the Naik brothers became prominent because of this operation and they were given a larger military formation and were duly rewarded by the Dalwai.<sup>167</sup> By 1755 A.D Hyder Ali became richer by plundering and so he was able to have an infantry and a cavalry that was 3000 and 1500 respectively.<sup>168</sup> Haider Ali was assigned as the Faujidar or the military commander of Dindigul in 1755 A.D.<sup>169</sup> So as a military commander he got his artillery companies trained by the French advisers. He had served along with de Bussy and in that position he had already met both Muzaffar Jung and Chanda Shahib.<sup>170</sup> During this time he also met the Nawab of Carnatic, Muhammad Ali Khan Wallajah whom he did not like or trust; the leaders of Mysore were always having conflicts with him trying to gain territories to detriment one another.<sup>171</sup> Wallajah had formed a strong alliance with the British by then and later on Haider Ali had accused Wallajah of blocking him from making a strong alliance with the British.<sup>172</sup> The French commanders like Joseph Francois Dupleix, Count de Lally and de Bussy were served by Mysore battalions during the Carnatic wars under the leadership of Haider Ali and



he also assisted Chanda Sahib in a number of instances. Though Haider Ali had supported Muzaffar Jung for a long time later on he backed Salabat Jung.

Hyder Ali was kept as one of the chief financial assistants by a Brahmin called Khande Rao in the initial stage of his career.<sup>173</sup> Though Haider Ali was an illiterate he had an extraordinary memory and a great skill combined with sharpness to handle numbers. Expert accountants were outdone by Haider Ali because of the arithmetic skills he had which played a major role for him and Rao to develop a system that any income including that of plunder of physical items were well accounted for with no possibilities for fraud or embezzlement.<sup>174</sup> It is believed that this skill helped him to rise and be very powerful in his later years.<sup>175</sup>

When Nizam's troops and the Marathas were attacking Srirangapattana in 1755 A.D Haider Ali was called for to support Devaraja; when he arrived he noticed that there was a mutiny because of lack of proper payment of salaries and so the army was in a disorder. While Devaraja managed to clear the situation Srirangapattana faced, Haider Ali cleared the payments that were to be made for the army and also imprisoned the leaders who instigated this mutiny.<sup>176</sup> The next mission of Haider Ali was to attack the Nairs of Malabar in India's west coast.<sup>177</sup> When Haider Ali came back successfully he was given the position of jaghir (regional governor) of Bangalore by Devaraj.<sup>178</sup> In 1758 A.D. the Marathas were forced to end the siege of Bangalore by Haider Ali <sup>179</sup> and the King Krishnaraja Wadiyar, Maharaja of Mysore, recognised his efforts by awarding him the title *Fath Hyder Bahadur* or *Nawab Hyder Ali Khan*.<sup>180(a,b)</sup> The various conflicts that were going on in the region with the Marathas had made the Mysore treasury nearly bankrupt compelling the queen mother to send Nanjaraja in exile who was the then Dalwai after his brother's death in 1758.<sup>181(a,b)</sup> All these political developments benefitted Haider Ali to rise in his position and also become very influential.

The queen Mother, Maharani Vani Vilas Sannidhana, entered into a conspiracy with Khande Rao in 1760 A.D. to get rid of Haider Ali and so he was abruptly sent out of Srirngapattana and his family including his young son Tippu were put on a house arrest.<sup>182(a,b)</sup> Haider Ali did not have any resources with him but luckily the third war of Panipat that was going on where the Marathas were fighting lost the war in January 1761 A.D. proving to be a major blow for the Marathas and so they

were forced to remove their army from Mysore. Haider Ali's brother-in-law pursued them to Bidnur and Sanda.<sup>183 (a,b)</sup> When Haider Ali placed Mirza Sahib as the commander of Sira, Ibrahim Ali Khan in Bangalore and Amin Sahib his cousin in Basnagar he became stronger. Haider went along with Makdum Ali's army which had about 6000 men while his own 3000 soldiers and together they marched towards Srirangapattana.<sup>184</sup>

The combined army had an encounter with the Khande Rao's forces on the way; with 11,000 men on his side Khande Rao won the battle and Haider Ali was compelled to take Nanjaraja's help though he was in exile. Nanjaraja let him be in complete control of the army he had sent and also made the Dalwai.<sup>185(a,b)</sup> With additional strength he had received he fought against Khande Rao and made him flee by deceiving him. Some letters were sent by Hyder Ali making it appeared like Nanajaraja's letters to Khande Rao's commanders; the letter seemed to confirm the handing over of Khande Rao to Haider Ali. Assuming that there was a conspiracy Khande Rao was forced to flee from there and go to Srirangapattana.<sup>186</sup> Haider Ali could easily win the battle with an army that had no leader and captured the areas around Srirangapattana and then laid siege to Srirangapattana.<sup>187</sup> In the negotiations that took place Haider Ali had almost a complete control of Mysore and conceded to surrender of Khande Rao which was followed by imprisonment of Khande Rao in Bangalore.<sup>188</sup>

The following few years witnessed Haider Ali's expansion of his territories in the north by appropriating Sira from the Marathas and also the Kingdom of Bednore, as casus belli, by agreeing to protect the claimant of the throne from those who tried to usurp it.<sup>189</sup> In 1763 A.D. Ikkeri, the capital of Bednore was captured by Haider Ali and this had a huge treasury.<sup>190</sup> The capital was renamed as Haidernagar and he called himself as *Hyder Ali Khan Bahadur*, a title that was awarded to him by Salabat Jung for capturing Sira.<sup>191</sup> Assuming Ikkeri which was a natural fortress, he took most of his family there, so that they would be in a safe place well protected.<sup>192</sup> He took the role of the ruler of Bednore, and started minting coins and also established a new system of weights and measures. Tipu, his son, was given excellent education from learned tutors employed by him and he also had attendants to oversee his upbringing.<sup>193</sup> Haider Ali did not trust the foreigners and he did not give permission

for the British to keep a resident in his court.<sup>194</sup> But he was not very sure about his own security in Bednore especially when he faced a bout of sickness and there was also a general conspiracy against him. He felt this was not the ideal place for a capital and decided to return to Mysore.<sup>195</sup>

Along with Bednore many sea ports were captured on the west coast including Mangalore.<sup>196</sup> The acquisition of ports helped Haider Ali to establish a navy but there is very little historical evidence for this.<sup>197</sup> A fleet was started between 1763 A.D. and 1765 A.D. as per some Portuguese records.<sup>198</sup> Some Europeans were the first naval officers in his fleet and Haider Ali's navy had an English man as the first admiral.<sup>199</sup> In 1768 A.D. Haider Ali chose a Mysorean as its admiral, who was cavalry officer called Ali Bey or Lutf Ali Beg<sup>200</sup> as Haider Ali did not have belief in the Europeans who worked as captains.<sup>201</sup>

In Mangalore large sections of the population were Christians, mainly Roman Catholics, due to the influence of the Portuguese and Haider Ali had very cordial relationships with the Christians.<sup>202</sup> Bishop Norohna and Fr. Joachim Miranda, two Goan Clergymen were having a very good friendship with Haider Ali<sup>203</sup> and he also let a Protestant missionary stay in his court.<sup>204</sup> There were many Catholics among his army and Christians were permitted to build a Church in Srirangapattana which was visited by the French Generals to offer prayers and priests used to visit this Church. Among Haider's administrators there were many Christians also, as observed by the Mangalorean historian A.L.P. D'Souza. In accordance to the treaties he had with the Portuguese he let the Portuguese priests to settle any disputes that took place among the Christians.<sup>205</sup> But most of the Mangaloreans irrespective of their religious background did not like him for having levied huge amount of tax on them.<sup>206</sup>

#### **2.4.1 First war with the Marathas:-**

When Haider Ali invaded Bednore the Rani of Bednore requested the Nawab of Savanur to help her. As a result Haider Ali sent a threat to the Nawab trying to extract tribute from the Nawab.<sup>207</sup> When the Nawab did not pay tribute Haider Ali invaded the territory up to Dharwad that was on the north of Tungabhadra River.<sup>208</sup> The Peshwa retaliated with a strong army as Savanur was a tributary of the Marathas defeating Haider near Rattihalli. When the Marathas won the battle Haider was forced

to leave and in the process he had to give up Bednore even though he had taken away all the treasures it had and stored it in Srirangapattana. At the end of the war Haider was forced to pay a very huge amount (35 Lakhs) as tribute to conclude the war. He returned most of the things he had gained in the war but did not give up Sira.<sup>209(a,b)</sup>

#### **2.4.2 First Anglo-Mysore war:-**

In 1766 A.D. the Nizam of Hyderabad and the British East India Company were engaged in battles over the territorial accession of Mysore. British East India Company was a powerful colonial force on India's East coast by the middle of the eighteenth century. Both the Nizam and the representatives of East India Company requested Haider Ali to capture the Northern Circars<sup>210</sup> and Haider Ali rejected the company's appeal.<sup>211</sup> The Nizam had struck a hollow deal with the British Madras Presidency to get their support but this deal was done with the assumption that when Haider Ali prepared for the war the deal with the British could be snapped off. This manipulation triggered the start of the First Anglo-Mysore War in August 1767 A.D. when the combined forces of the Nizam and Haider Ali attacked an outpost of the East India Company at Changama.<sup>212(a,b)</sup> Even though the allied armies had a considerably larger number (as per the British' estimates there were 70,000 men in the allied forces whereas there were only 7,000 men in the British army) the allies were defeated with huge losses on their side. Haider Ali captured Kaveripattinam next, after two days' of siege whereas the British commander at Changama finally withdrew his forces to Tiruvannamalai so as to replenish the supplies and get some more support and back up.<sup>213(a,b)</sup> On 26<sup>th</sup> September 1767 A.D Haider Ali was defeated.<sup>214</sup> Haider Ali had not stopped his drive even though the monsoon had begun because usually due to bad weather the armies stop all activities of war during monsoon.<sup>215</sup> After a series of invasion conducted on less important outposts Haider Ali surrounded Ambur in November 1767 A.D. which pushed the British to recommence their battles.<sup>216</sup> When Haider Ali offered huge bribes to the Commander of the British garrison he refused to accept it and the relief column that arrived in December made Haider Ali to raise the siege.<sup>217</sup> He withdrew the army and went northwards following the Nizam's army but from his army a huge contingent of cavalry deserted him and joined the British army.<sup>218</sup> Haider Ali and the Nizam broke up due to the failure in the battle against the British, success of the British in their

campaigns against the Northern Circars and secret talks that the Nizam Asaf Jah II and the British had. The Nizam went back to Hyderabad after withdrawing his army and had talks with the British for a new treaty in 1768 A.D. and the British rejected the attempts made by Haider Ali to end the disputes and make peace.<sup>219</sup>

The British Bombay Presidency had journeyed to Malabar Coast territories that belonged to Mysore in early 1768 A.D. Haider Ali had a very moderate fleet of ten ships and they deserted him a whole because the captains were not happy with the fact that the British admirals were removed. The captains even demanded that Ali Raja Kunhi Amsa II to return but Haider Ali decided on employing Ali Lutf Beg a cavalry commander as the admiral.<sup>220</sup> Because of the deception by the British, a huge number of Mangalore garrison was withdrawn by Lutf Beg and they were moved to a place called Onore assuming it was a British target. With minimum effort the British were able to capture Mangalore in February.<sup>221</sup> As a result Haider Ali removed his army from the Carnatic because of the loss of the ally (Nizam) and the occupation of Mangalore by the British and quickly went to Malabar. Very soon Tippu was sent off with a force because of which Mangalore and all the ports that Haider had lost were recaptured; the Nairs who supported the British were made to pay more tax as punishment.<sup>222</sup>

The British recovered large number of places in Carnatic that were earlier captured by Haider Ali and were not adequately protected during his absence in Carnatic; they were able to proceed up to Dindigul.<sup>223</sup> Marathas joined with the Colonel Smith at Ooscota in early August 1768 A.D.<sup>224</sup> under the leadership of Morari Rao to lay siege to Bangalore but Haider Ali returned from Malabar on 9<sup>th</sup> August 1768 A.D. and he could attack them before they laid siege to Banagalore.<sup>225</sup> On 22<sup>nd</sup> August 1768 A.D. the Marathas camp was attacked by Haider Ali's force at the Battle of Ooscota but Haider Ali was driven away when he faced the large Maratha force.<sup>226</sup> Haider Ali could not defeat the second column of the British army at the allied camp and so he had to go from Bangalore to Gurramkonda where his brother-in-law's assistance helped him to get more military support.<sup>227</sup> Though Haider Ali tried to end the conflict with payment of tributes he could not agree with the list of demands made by the British. He did not agree with having any kind of dealings with Muhammed Ali Khan Wallajah and so the peace negotiations failed.<sup>228</sup>

Haider Ali moved his army once again from Gurramkonda back to Bangalore on 3<sup>rd</sup> October 1678 A.D. and surprised Muhammad Ali Wallaja's significantly small army at a rock fort at Mulwagal, Ooscota but the British sent their forces and under the Colonel Wood they were able to get back the lower fort but not the upper fort. Next day Colonel Wood went check the enemy's movements but Hyder Ali's men surrounded him and his small group of men in the Battle of Mulwagal.<sup>229</sup> Colonel Brooks had a simple strategy; he rolled two cannons to the top of the hillock and called out the name "Smith!" loudly a few times while the cannons were firing.<sup>230</sup> Both sides assumed that Colonel Smith was arriving and Haider Ali and his men retreated. This made Colonel Wood to join the other group of defence force before Haider Ali realised his error in judgement.<sup>231</sup> Even though Haider Ali attacked heavily he faced huge loss of men; nearly 1000 men died in his camp while only 200 of the British men were killed.<sup>232</sup> Colonel Smith was convinced that without openly attacking Haider Ali in the battle and defeating him it would not be possible to capture Bangalore.<sup>233</sup> East India Company officially made Smith responsible for the failure and he was sent back to Madras. Haider Ali besieged Hosur and as Colonel Wood marched out with his men Haider Ali crept around Wood's men and attacked the train carrying supplies and arms near Bagalur and chased Wood up to Venkatagiri<sup>234</sup> as a result Wood was called back and was replaced by Colonel Lang.<sup>235</sup>

Haider Ali's next mission was to increase the strength of his forces. 1768 A.D. in the month of November, one part of his army marched via Erode crossing the ghats and captured many areas that were under the British control in southern Carnatic. After gaining control over major portions of southern Carnatic he marched towards Madras.<sup>236</sup> The British were ready for a peace talk but as Haider Ali insisted on exclusion of the Nawab of Carnatic from the negotiations the talks failed. This was followed by Haider Ali's march with a cavalry of 6000 men into the gates of Madras.<sup>237</sup>

The Company once again tried to negotiate seeing the strength of Haider Ali's forces and he wanted an alliance of mutual defence and offence against the Marathas.<sup>238</sup> The company agreed only to a defensive alliance and a treaty was signed at Madras on 29 March 1769 A.D. keeping the status quo the same as before the war.

So Mysore could not acquire Karur. In Lewin Bowring words he "evinced high qualities as a tactician and the sagacity of a born diplomatist."<sup>239</sup>

### **2.4.3 Second war with the Marathas:-**

Expecting support from the British Haider Ali began insisting that the smaller states between Maratha and Mysore territories pay him tributes, but did not make any payments to the Marathas which led to the invasion of the Marathas in November 1770 A.D.<sup>240</sup> When Haider Ali approached the British based on the treaty they refused help and this made him destroy the crops in the lands as he returned.<sup>241</sup> Though the Marathas had captured most of the north eastern areas of Mysore they did not accept the tribute Haider Ali agreed to pay and escalated the war after monsoon.<sup>242</sup> When they reached near Srirangapattana they pretended to withdraw and go towards north; they suddenly turned towards Haider Ali who followed them and viciously attacked them capturing most of the baggage.<sup>243</sup> Though they surrounded Srirangapattana the Marathas captured Bangalore and even at this point the British did not give any assistance which made Haider Ali get offensive with them citing that the pre-conditions and terms by the British were unacceptable.<sup>244</sup> In 1772 A.D. for a very hefty sum as tribute and the arrears, Haider Ali yielded the territory up to Bangalore.<sup>245</sup> When he came to Srirangapattana when there was peace, he came to know that Nanjaraja had negotiated secretly with the Marathas and so he ordered him to be strangled and issued the appointment of Chamaraja as the successor.<sup>246</sup>

In 1772 A.D. Peshwa Madhavrao I died and struggle for power among the Marathas began. Haider Ali sent Tipu with a huge army to capture the lost territories from the Marathas in the north while he went to Coorg to recover the areas he lost to the Marathas in the Malabar region.<sup>247</sup> In Coorg too during this time there was a struggle for the throne<sup>248</sup> and Haider easily captured Coorg, imprisoned Raja Vira Rajendra and appointed a Governor in Coorg to collect the revenues from Malabar, recovering all the territories he had lost by end of 1774 A.D.<sup>249</sup> There was a rebellion in Coorg against the Governor but Haider was very tough with his punishments especially the ones who instigated the rebellion. But the Coorgis did not cow down and continued to trouble Haider Ali and later Tipu Sultan also.<sup>250</sup>

In 1776 A.D. Raja Chamaraja Wodeyar VIII died and Haider Ali selected a young child, Chamaraja Wodeyar IX as the successor.<sup>251</sup> In 1775 A.D. the Marathas had joined with the Nizam of Hyderabad to attack Haider Ali but in 1776 A.D. the Marathas were driven away by one of Haider's generals and when Haider bribed or threatened the Nizam's army heads they too withdrew quickly.<sup>252</sup> The conflict had not stopped permanently and the battles continued till 1779 A.D. During this time Haider Ali could extend his territory till the Krishna River and the ruler of Chitradurga Madakari Nayaka<sup>253</sup> was treated badly because he had supported the Marathas in 1777 A.D. With Chitradurga captured by Haider Ali, Madakari was sent to Srirangapattana as a prisoner along with 20000 of his followers. While Madakari died in the prison among his followers young boys were converted to Islam and were made into chella battalions in the Mysore army.<sup>254</sup>

## **2.5 Tipu Sultan 'The Tiger of Mysore' (1750 A.D-1799 A.D)<sup>255</sup>:-**

### **2.5.1 Historical Background:-**

Tipu Sultan (**Sayyid wal Shareef Sultan Fateh Ali Sahab Tipu**<sup>256</sup>) or Tipu Sahib<sup>257</sup> was also known as Tiger of Mysore, was Haider Ali's eldest son.<sup>258</sup> During his rule the administration was improved due to a lot of innovations which included minting new coins, a new calendar called 'Mauludi lunisolar'<sup>259</sup>, and a new revenue system that was helping the Mysore silk industry thrive.<sup>260</sup> During Tipu's rule, being the pioneer in rocket artillery<sup>261</sup>, the iron cased rockets were further improved and also the military had a manual called Fathul Mujahidin. Tipu could effectively stop the British and its allies from advancing between 1792 A.D. and 1799 A.D. because of the deployment of the rockets and save Srirangapattana from getting besieged.

Tipu's alliance was sought after by Napoleon the French Commander-in-chief who became the Emperor of France later. Tipu Sultan and Haider Ali fought the British and all the other powers around Mysore using the alliance they had with the French as they had a French trained army.<sup>262</sup> This army helped in the various wars against the Marathas, Sira, Coorg, Bednore, Carnatic and Travancore. Tipu's father ascended to a very high position and took control of Mysore as a ruler and on his death in 1782 A.D. Tipu had inherited a large Kingdom that spread from the Arabian sea in the west to Eastern ghats in the East and in its northern border it had the



Krishna River.<sup>263</sup> In the Second Anglo-Mysore war Tipu had a number of very important victories and he could negotiate the 1784 Treaty of Mangalore after his father's sudden demise in December 1782 A.D. due to disease in the midst of the Second Anglo-Mysore War.

Every attack of Tipu against his neighbour was targeted on expansion of his territory. The British East India Company found him a formidable and ruthless enemy and he attacked the allied Travancore-British army in 1789 A.D. In the Third Anglo-Mysore war Tipu lost a number of territories he had previously conquered that included both Malabar and Mangalore and had to sign the Treaty of Srirangapattana which was very humiliating. In an attempt to build a strong opposition to the British he sent envoys to various foreign countries that included Ottoman Empire, Afghanistan and France. Tipu was defeated and killed on 4<sup>th</sup> May 1799 while he was defending Srirangapattana in the Fourth Anglo-Mysore war as the British East India Company had alliances with both the Marathas and Nizam of Hyderabad which was a strong allied force. Though Tipu was considered as a secular ruler who fought against the British Colonialism he was also criticised for suppressing the opposition by the Hindus, Christians and Mappla Muslims. It is believed that he forcibly converted the Catholics to Islam and during his reign the daily puja was conducted in three temples only in his Kingdom.<sup>264</sup>

French officers who were employed by his father taught Tipu the military tactics when he was a fifteen year old. At this very young age he had fought against the British alongside his father in the First Mysore War in 1776 A.D. During the invasion of Carnatic in 1767 A.D. he was in command of the cavalry at the age of 16 and he was a prominent warrior in the First Anglo-Maratha War between 1775 A.D. and 1779 A.D.

The author of the *View of the Origin and Conduct of the War with Tippoo Sultaun* which is based on the Fourth Mysore War, Alexander Beatson, has portrayed Tipu Sultan as : "His stature was about five feet eight inches; he had a short neck, square shoulders, and was rather corpulent: his limbs were small, particularly his feet and hands; he had large full eyes, small arched eyebrows, and an aquiline nose; his complexion was fair, and the general expression of his countenance, not void of dignity".<sup>265</sup>

### **2.5.2 Second Anglo-Mysore war:-**

The Carnatic was invaded by Haider Ali in July, 1780 A.D. and the army of 80,000 entered via the passes in the Eastern Ghats and as he went burnt villages and finally laid siege to the British forts in northern Arcot. To end the siege the British retaliated by sending 5000 men of its army. Tipu Sultan got a sizable portion of Haider Ali's army which was encamped in Arcot and with this reinforcement he could prevent a British force that was to go from Guntur to give backing to Colonel Hector Munro's army that was stationed at a place that was 233 K.M from Madras in the north.<sup>266</sup> The army that was under the command of Colonel William Baillie came under heavy shelling from Tipu's guns on the morning of 10<sup>th</sup> September 1780 A.D. near Pollilur. Even though Baillie made a square formation with his army and moved very cautiously forward Haider Ali's cavalry tore through the formation and crushed many men in Baillie's force inflicting a lot of casualties. Baillie was forced to surrender eventually. The British had 3820 men in its force and in that 336 were killed and this was a major defeat for the East India's force at that time. Abandoning his gear Munroe next dumped the cannons into a water tank in Kanchipuram a small town located 50 Kilometers to the south of Madras and retired to Madras.<sup>267</sup> When Baillie was marching towards Conjeevaram, Tipu's cavalry attacked him. Haider too joined his cavalry and two or three tumbrilles were blown up and Baillie ordered his men to lay down their arms.<sup>268</sup> In Naravane's works it is stated that Baillie was taken as a prisoner along with two hundred others and the massacre amounted to just fifty officers.<sup>269</sup>

Haider Ali once more resumed beleaguering Arcot and captured it on 3<sup>rd</sup> November 1780 A.D. instead of pushing for a conclusive victory at Madras. This gave the British time to get more support for their army and send reinforcements under the directive of Sire Eyre Coote to Madras.<sup>270</sup>

The British Army established a camp at Sholingur Coote below a rock even though they had been run over at Chidambaram. Haider Ali was defeated by the British Army in the battles of Porto Novo, Pollilur and Sholingur while at the same time the siege of Wandiwash by Tippu had to be lifted but Tippu besieged Vellore. In the summer of 1781 A.D. Lord Macartney became the Governor of Madras and he entered into a war with the Dutch. He began to seize all the Dutch outposts in India.

Nagapatnam was the most important outpost of the Dutch and the British had laid siege to it for three weeks and captured it in November, 1781 A.D. even though it was defended by 2000 men belonging to Haider Ali's army. At this point it was clear to Haider Ali that a major force, like the British that had excellent naval support cannot be defeated totally.

Two major victories that Tipu had were in December 1781 A.D. and February, 1782 A.D. in December, 1781 A.D. Tipu seized Chittur and on 18 February 1782 A.D. he defeated Colonel Braithwaite at Annaggudi near Tanjore.<sup>271</sup> Both these victories helped in giving Tipu precious experience in handling the army in a war situation. Both Haider Ali and Tipu Sultan had alliances with Ali Raja Bibi Junumabe II and the Muslim Mappila community and in later stages they had alliance with Muslim Malay from Melacca due to the support they had from the Dutch.

East India Company in Bombay sent additional troops to Tellicherry in the summer of 1782 A.D. and from then the drive against the Mysorean holdings in Malabar started. Tipu Sultan was sent by Haider Ali and he successfully held the British force in Panianee when the news of Haider Ali's sudden death because of disease reached him. The British force were relieved when Tipu quickly left and from Bombay the officials had sent new reinforcements to Malabar headed by General Matthews in late December before the news of Haider Ali's death reached them. General Matthews was asked to cross the ghat section capture Bednore once he officialas in Bombay came to know of Haider Ali's death and General Matthews was forced to do so even though he did not have a strong military force with him. When General Matthews drove away the Mysorean troops from the Ghats he was successful in entering Bednore and made it surrender. Tipu besieged General Matthews in Bednore because Matthews had exhausted his supply lines and had to submit to Tipu. General Mathews along with seventeen other officials were taken as prisoners in the prison of Gopal Drooge (Kabbal Durga) and were forced to drink a strong poison.<sup>272(a,b)</sup>

When the British forces under the leadership of General James Stuart besieged Cuddalore the French forces joined with the Mysore army and Baillie de Suffren's fleet successfully drove away the British fleet. But soon the news of initial peace

between the French and the British reached the French forces and that made them end the siege and General Stuart was sent back to England.

Following the above event the next mission was to capture Mangalore and the British were successful in March, 1783 A.D. but Tipu's army not only recaptured Bednoe but also Mangalore. In the meanwhile in Tanjore Stuart's army along with Colonel Fullarton's troops captured the fortress at Palghautcherry in November, and then entered Coimbatore with very little fight from Tipu's forces.

### **2.5.3 The third Anglo-Mysore war:-**

The British troops were able to go closer to the Mysore territory when they recaptured the territory held by the Circar of Guntur and also when the Nizam was provided with British troops in exchange to the agreements signed by him.<sup>273</sup> The British were confident that incase there were conflict they would be supported by the Nizam.<sup>274</sup>

Tipu had always wanted to conquer the kingdom of Travancore but he was warned by the Madras President Archibald Campbell that any attack by Tipu on Travancore will be viewed as a declaration of war on the East India Company.<sup>275</sup> When the Rajah of Travancore extends the fortifications by entering into the border of Cochin which was a territory that belonged to Mysore as its vassal, Tipu was enraged. Tipu had earlier purchased from the Dutch East India Company two forts in the Kingdom of Cochin.

In 1789 A.D. Tipu quelled a rebellion by sending his army into the Malabar Coast but the people involved fled to Travancore and Cochin, which was his vassal state.<sup>276</sup> In September, 1789 A.D. at Coimbatore Tipu had assembled his troops, to attack Nedumkotta, Travancore Raja Dharmaraja's construction of defence for protecting his kingdom. Campbell's successor, John Holland was informed of this build up by Cornwallis and also any attack on Travancore must be looked up as a sign for declaring war and the British must retaliate strongly. As Tipu knew that Holland was not very skilled and experienced took advantage of this situation and attacked.

On 29<sup>th</sup> December, 1789 A.D. Tipu attacked Nedumkotta but he was defeated by the British who forced Tipu to withdraw and his troops were driven away from there. Holland engaged Tipu in negotiations instead of attacking with the army and just when Cornwallis was about to report this in Madras Holland was replaced by General William Medows. Medows removed Holland as he was compelled to do so and he kept the troops ready for building up forces in Trichinopoly.<sup>277</sup>

In 1789 A.D. when the Travancore Raja Dharma Raja acquired two Dutch held forts in Cochin, Tipu disagreed. On 29<sup>th</sup> December, 1789 A.D. he attacked Travancore even though he knew that Travancore was an ally of British East India Company. A stiff resistance by the Travancore army did not let Tipu to take control of Travancore and when the Maharaja requested the East India Company for help, Lord Cornwallis mobilised the alliance of the British forces with the Marathas and the Nizam and in 1790 A.D the combined army took control of most parts of Coimbatore but Tipu's counter attack helped Tipu regain most of the lost areas. Tipu could move down through Carnatic and reach up to Podicherry where he could not be successful enough to take the help from the French.

In 1791 A.D. the allied forces attacked from all quarters with the major British force under Lord Cornwallis taking Bangalore and then the attack in Srirangapattana took place. Because Tipu had cut off the supply and communication lines by scorching the earth and denying any resources for the invaders, his efforts were successful. Cornwallis had to withdraw to Bangalore instead of surrounding Srirangapattana because of no provisions or supplies and this enabled Tipu to send his army to Coimbatore and recapture it after a long siege.

The battle of 1792 A.D. did not ensue in success for Tipu as the allied army was well equipped with supplies and ammunitions. Tipu had no system to prevent the combined forces of Bangalore and Bombay from attacking Srirangapattana. So at the end of two weeks of siege Tipu surrendered but had to pay a huge price: he had to give up rights on half the territories he owned to the allies<sup>278</sup> and also pay a sum of three crores and thirty lakhs as indemnity to the British who had held his two sons as hostage at Madras till the amount was paid.

#### **2.5.4 Napoleon's attempt at a junction:-**

In 1794 A.D. Tipu founded the Jacobin Club of Mysore which was created for the purpose of 'framing laws comfortable with the laws of the Republic' and this was done with the help of French Republican officers. In the same year a Liberty tree was planted by Tipu who declared himself as Citizen Tipu.<sup>279</sup>

Napoleon invaded Egypt so that he could develop a connection with India against the British. He wanted to establish a French colony in the Middle East so that he could get linked with Tippoo Sahib.<sup>280</sup> Napoleon had talks with the French Directory, a committee comprised of five members that had governed France from 1795 A.D. to 1799 A.D. that "as soon as he had conquered Egypt, he will establish relations with the Indian princes and, together with them, attack the English in their possessions."<sup>281</sup> In a report dated 13<sup>th</sup> February, 1798 A.D. Talleyrand had reported that "Having occupied and fortified Egypt, we shall send a force of 15,000 men from Suez to India, to join the forces of Tipu-Sahib and drive away the English."<sup>282</sup> But Napoleon did not succeed and the strategy was a failure as the French lost the Siege of Acre in 1799 A.D. as well as the Battle of Abukir in 1801.<sup>283</sup> The British broke through the city walls, and French military advisers told Tipu Sultan to escape via secret passages, but he replied, "Better to live one day as a tiger than a thousand years as a sheep".<sup>284</sup> Tipu Sultan died defending his capital on 4 May.<sup>285</sup> Tipu Sultan was killed at the Hoally (Diddy) Gateway, which was located 300 yards (270 m) from the N.E. Angle of the Srirangapatna Fort.<sup>286</sup> He was buried the next afternoon at the Gumaz, next to the grave of his father.

Tipu's crowning achievement was the restrictions imposed on marketing of psychotropic drugs and liquors. He also enhanced production of war materials (bullets, rockets, fire arms, etc). Tipu was also known to be a scholar and spoke many languages, had a huge collection of books in various languages in his library and was interested in providing scholarly education. He was knowledgeable in various subjects and employed a scientific method of research and analysis before employing administrative systems as daily routine. By the time of his death, Tipu had made some serious reforms to enhance the smoothness and effectiveness of the administration.<sup>287</sup>

## **2.6 Historical Background of Isfahan (Iran):-**

Isfahan is a city in Iran. It is located 406 kilometres (252 miles) south of Tehran, and is the capital of Isfahan Province. This region acquired the name Isfahan from Middle Persian Spahān. Many of the seals and inscriptions of Middle Persian have the name Spahān which includes Zoroastrian Magi Kartir.<sup>288</sup> It also happens to be Armenian name for the city (Սպահան). It is interesting to note that an area that was supposed to have become a city called Isfahan over a period of time materialised into a locality or a settlement which developed during the Elamite civilization (2700-1600 BCE).

In the era of the Median dynasty, this was a commercial center which was not very active but it progressed into a very active regional center as extremely fertile land on the banks of the river Zayandehrud in an area called Aspadana or Ispadana helped the region.

When unified Persian and Median lands became Achaemenid Empire (648–330 BCE) because of Cyrus the Great (reg. 559–529 BCE) the city of Isfahan which had a diverse religious and ethnic culture became a very good model for the legendary tolerance of religions exhibited by the King. When the Jews were liberated by Cyrus the great from Babylon there is a version that says that some of them returned to Jerusalem but the rest of them decided to settle in the area now known as Isfahan. There is also a version that posits that the Jews settled in this area during the Sasanid era when a colony or settlement of Jews took place.<sup>289</sup>

After the fall of Achaemenids, the Parthians (250 BCE – 226 CE) also practiced the tradition of religious tolerance. This encouraged the Hellenistic aspect of the Iranian culture and the political structure that Alexander the great introduced. A large region from Isfahan was governed by the Arsacid governors during the time of Parthians and due to this the process for developing the city speeded up so as to make room for the needs a capital city.

The Sassanids (226-652 BCE) was the empire that reigned in Persia and there were many major changes in their period under their control which included major reforms in agriculture, gave new strength and energy to the Iranian culture and

Zoroastrian religion. At that time the city was called Aspahan or Spahan. There were members from seven important families called “Espoohrans” who governed the city and the members of these families were holding very important positions in the royal society and the city was the residence for these noble families. A few of the foundations of some Sassanid era which still exist in Isfahan imply that the kings of the Sassanid dynasty were interested in developing the urban planning. Isfahan’s importance was coming down slowly but the Sassanian princes were engaged in learning how to skilfully manage the state so the defence of the state developed quickly. Isfahan was located at the point where ancient roads to Susa and Persepolis a strategic place where the army was stationed and they were ready to storm into Constantinople. The word or name ‘Aspahan’ and ‘Spahan’ originated from the Pahalvi or Middle Persian and the meaning is ‘army’s place’.<sup>290</sup> Before the rule of Sasanian dynasty (c. 224–c. 651 CE) not much is known about Isfahan even though there are many theories about the origin of Isfahan. There are some facts in the history to propose that Queen Shushandukht, the spouse of Yazdegerd I who reigned from 399 A.D. to 420 A.D. a Jewish woman had a colony of Jews settled in Yahudiyyeh or Yahudiya which was three kilometres north west of the Zoroastrian city of Gabae or Gabai, situated on the banks of Zayanderud river to its north. There was decrease of populace in this city and in the meanwhile in Yahudiyyeh and its suburbs the population was slowly increasing especially after Iran was conquered by Islamic forces. This historic event brought about the formation of the city of Isfahan which is referred to as Aspadana, Ispadana, Spahan or Sepahan which are the root words for the name Isfahan. All these words referred to the region where Isfahan is situated. Isfahan became the capital of al-Jibal province in 642 A.D. when the Arabs captured it. The Buyid or Buwayhid dynasty made Isfahan very prosperous as they became a powerful force in this region and ruled Iran when in the 10th century with the waning of Abbasid caliphs who were a temporal authority. Toghril Beg a Turkish conqueror, who was the founder of Seljuq dynasty, had Isfahan as the capital of his realm in the mid-11th century. Malik-Shah I (r. 1073–92) the grandson of Toghril Beg made Isfahan a bigger and grander city.<sup>291</sup>

When the era of the Seljuqs (c. 1200) came to an end, there was a temporary weakening of Isfahan and this city was sent to the background when cities like Tabriz and Qazvin became more popular. Isfahan became significant once more when the



Safavid dynasty (1501 A.D. to 1736 A.D.) ruled the region. The city became an important place from 1598 when the golden age of the city began especially when the Safavid ruler Shah Abbas (reigned 1588 A.D.–1629 A.D.) made Isfahan as the capital and it was one of the biggest and most attractive city of the region during the 17th century.

## **2.7 Historical Importance of Safavid Dynasty at Isfahan (Iran):-**

### **2.7.1 Founding of the Safavid dynasty by Shāh Ismāil I (r. 1501–24):-**

The Timurid dynasty which reigned between 1370 A.D. and 1506 A.D. declined when Persia was divided politically and this gave way to many religious movements bringing about religious reforms. Religious communities especially Shi'i got prominence when a void was created due to the end of the Tamerlane's political power. Among the various movements the Safavid Qizilbash was able to withstand the political situation and recover fast. The success of the resilience shown by them and the success followed Shah Isma'il I became significant politically 1501 A.D.<sup>292</sup>

The Safavid dynasty was founded by Shāh Ismāil I around 1501 A.D.<sup>293</sup> He is considered to be a descendant of a spiritualist from Kurd, Sheikh Safi al-Din. He came from the line of Grand Masters of Safaviyeh order and he was the last one in that line. He was the reason for this line of Grand Masters to become the ruling dynasty of a vast empire. Ismail had a charismatic presence and was a brave young man, very keen follower of his faith Shi'a and had a personal feeling that he was from a divine line of people and this made Qizilbash people his ardent followers.

In 1488 A.D. Sheik Haydar, Ismail's father was murdered by the ruling Shirvanshah, Farrukh Yassar and so in 1500 A.D. Ismail invaded neighbouring Shirvan in order to take revenge for the killing of his father. Ismail went on to conquer various places and in July 1501 A.D. he captured Tabriz. There he ordained himself as the Shah of Azerbaijan<sup>294(a,b,c)</sup> and called himself as the Shahanshah of Iran.<sup>295(a,b,c)</sup> He got coins minted in his name and made Shi'a the official religion of his kingdom.<sup>296</sup> The Sufi orders of different types in Iran also openly stated their Shi'i position and made everyone accept the faith. One of the most famous Sufi orders' founder Ni'matullah (d. 1431) through investigation traced his ancestry to the Ismaili

Imam Muhammad b. Ismail because of the evidence he found in poetry and an unpublished literary composition. Even though Nimatullah was obviously a Sunni he declared that his order was of Shi'a faith when the Safavid dynasty had risen.<sup>297</sup>

Initially Ismail I was able to capture Aerbaijan only but later on the Safavids over powered the rest and won the power struggle that took place for nearly a century between the different political forces and the reigning families. After capturing Tabriz within a year Ismail declared that the major portions of Persia belonged to his realm.<sup>298</sup> Within a decade he had total control over the territory. Ismail assumed the title "Padishah-i-Iran" which the earlier rulers of Iranian and Turkish background had called themselves as like Uzun Hasan and other Iranian Kings.<sup>299</sup> He was considered both as the king of the Persian lands and the heir to Jamshid and Kai Khosrow<sup>300</sup> by the Ottoman Sultans.

Ismail started to begin his rule with the capture of Azerbaijan and then he attacked and invaded Shirvan, southern Dagestan which had a very important city called Derbent and Armenia in the year 1501 A.D.<sup>301</sup> He was able to capture both Erzincan and Erzurum 1502 A.D.<sup>302</sup> The next year i.e in 1503 A.D. he captured Hamadan, followed by capturing of Kerman in 1504 A.D. In 1507 A.D. he had the total control of Diyarbakir, Najaf, and Karbala. Ismail in the following years captured Van (1508 A.D.), Bagdad (1509 A.D.) and Herat, as well as other parts of Khorasan in 1510 A.D. Ismail made both the kingdoms of Kartli and Kakheti as his vassals in the year 1503 A.D.<sup>303</sup> In the year 1511 A.D. Ismail drove away the Uzbeks to the extreme north from their position in north east. Their leader was Khan Muhammad Shaybani. Ismail's strong defence force helped him to keep the Uzbeks beyond the Hindukush mountains but the Uzbeks used to once in a while attack the Safavids especially at Khorasan but the Safavids were able to keep them from causing much damage throughout their reign.

The Ottoman Empire was very powerful and they were a challenge to the Safavids. The Ottomans were of Sunni faith and they recruited the Turkmen tribes of Anatolia and so this was a major threat for the Safavids. To oppose the Safavids who were a rising power in that region, in 1502 A.D. a large number of Shi'as were extradited to various other parts of Ottoman Empire in a strong and assertive way by Sultan Bayezid II. In 1511 A.D. all over Ottoman Empire there was rebellion within

the Ottoman realm that was pro-Shi'a as well as pro-Safavid and this uprising was against the Ottoman Empire.<sup>304</sup> In addition to all this in the early part of 1510s the Safavids borders had moved more towards the west due to Ismail policies on expansion of his realm. Ottomans conducted large scale raids into the Eastern Anatolia using Safavid Ghazis with Nūr-ʿAlī Qalīfa's assistance. When this incident happened the accession of throne Sultan Selim I, Bayezid's son, in Ottoman took place in 1512 A.D. This incident provoked Selim's to decide on the invasion of Safavid Iran in 1514 A.D.<sup>305</sup> In the same year Sultan Selim reached the plains of Chaldiran situated near the city of Khoy after marching through Anatolia and the battle that took place here was important as the results brought about a major change. Many sources have mentioned that the Ottoman army was twice the size of Ismail's<sup>306</sup> but what helped them to win the battle were the artillery skills they had that the Safavid army was short of. R.M. Savory states that, "Salim's plan was to winter at Tabriz and completes the conquest of Persia the following spring. However, a mutiny among his officers who refused to spend the winter at Tabriz forced him to withdraw across territory laid waste by the Safavid forces, eight days later".<sup>307</sup> Safavid army survived even though Ismail was defeated and the capital was captured. Under the leadership of Ismail's son Shāh Tahmāsp I the war continued till Shāh Abbās recaptured by 1602 A.D. the areas they had lost to the Ottomans.

### 2.7.2 Shāh Tahmāsp (r. 1524–76):-

Khorasan's titular governor was Shāh Tahmāsp<sup>308</sup> succeeded Ismail in 1524 A.D. when he was a young boy of 10 years and 3 months of age. There were no disputes for his succession.<sup>309</sup> Tahmāsp was Qizilbash Amir Ali Beg Rūmlū's ward and he considered himself as the ruler of the territory whether by right or not. The young ruler had Rūmlū and Kopek Sultān Ustajlu as his co-regents. The battle of Chaldiran had made Qizilbash suffer and there were a lot of infighting and rivalries. Tahmāsp's reign began with the task of getting rid of Ustajlu from a position of authority<sup>310</sup> and this developed into tribal conflict. From 1526 A.D. frequent battles were fought starting in the northwest of Persia and later on it spread to all parts of Khorasan.<sup>311</sup> As a person like Ismail was not present the local leaders got back their traditional areas and they also threatened that they would go back to the times of warlords. There were fights between the various factions of Qizilbash. Kopek

Sultān's Ustajlu's tribe suffered a lot in those tumultuous times and later Kopek Sultān's Ustajlu died in one of the battles.

After the first struggle for power Div Soltān became victorious but it did not last long. He was attacked by Chuha Sultān of the Takkalu who made Tahmasp become hostile towards his mentor. In 1527 A.D. Tahmasp showed his desire clearly in an assembled court by shooting his mentor with an arrow. In the place of the Rumulu a dominant tribe called Takkalu were substituted. Later this tribe was also replaced by another tribe called Shamulu, whose head Husain Khan was made the chief adviser for Tahmāsp but he did not last beyond 1534 A.D. and was overthrown and killed.<sup>312</sup>

Tahmāsp took over the reign when Hussain Khan was killed. The first change that he brought over was trust a Persian instead of anyone from the Turkmen tribe. For more than four decades the Shah was not able to get entangled in the tribals who were capable of betraying the basic trust. Due to the civil unrest in his region there was danger of foreign invasion and this made Tahmāsp defend his country from the raids conducted by the Uzbeks.<sup>313</sup>

In five different occasions the Uzbeks attacked the eastern province of Tahmāsp's kingdom and Persia was invaded by the forces of Ottoman under Soleymān I.<sup>314</sup>

The Uzbeks, during the reign of Tahmāsp, attacked the eastern provinces of the kingdom five times, and the Ottomans under Soleymān I invaded Persia four times.<sup>315</sup> Decentralized control over Uzbek forces was largely responsible for the inability of the Uzbeks to make territorial inroads into Khorasan.<sup>316</sup> Putting aside internal dissension, the Safavid nobles responded to a threat to Herat in 1528 A.D. by riding eastward with Tahmāsp (then 17) and soundly defeating the numerically superior forces of the Uzbeks at Jām.<sup>317</sup> The victory resulted at least in part from Safavid use of firearms, which they had been acquiring and drilling with since Chaldiran.<sup>318</sup>

Even though Tahmāsp was successful due to his skills in firearms at Jām, he did not have the confidence to wage a war with the Ottomans and he ceded the territory and very often used the scorched earth strategy.<sup>319</sup> In the campaigns of 1534

A.D. and 1548-1559 A.D. and also during the Ottoman Safavid war, Ottoman's aim was to make both brothers of Tahmāsp as a shah and ultimately make Persia a vassal country. During these campaigns Tabri was captured by the Ottomans but due to lack of the communication they could not be in this territory for long. Based on the level of insecurity in Iraq along with its north-west territory from Tabriz Tahmāsp shifted his court and moved it to Qazvin.

From 1533-54 A.D. Ottoman forces captured Yerevan, Karabakh and Nakhjuwan, destroyed palaces, villas and gardens, and threatened Ardabil which was a serious cause for concern. While these capotes were going on there was an attempt to poison the shah by an agent of Samlu. This made Tahmāsp to be determined to put a stop to the hostilities and so he sent his ambassador to the winter quarters of Soleymān in Erzurum in September, 1554 A.D. for peace talks.<sup>320</sup> Peace of Amasya in June, 1555 A.D. was a temporary arrangement and for the next two decades there were no wars with the Ottomans. This treaty was a diplomatic acknowledgment by the Ottomans with the Safavid Empire.<sup>321</sup> During the period of peace both sides decided to return back the captured territories to the rightful owner. On the condition that the shah would put an end to tabarru, which was the cursing of the first three Rashidhun ealiphs Soleymān decided to give permission for Safavid Shi'a pilgrims to make pilgrimages to Mecca and Medina as well as tombs of imams in Iraq and Arabi.<sup>322</sup> This was a very heavy demand with the loss of territory and prestige but the empire lasted for a very long time which looked impossible in the beginning years of Tahmāsp's reign.

### **2.7.3 Royal refugees: Bayezid and Humayun:-**

The advent of Safavid Empire and Mughal Empire founded by Babur in South Asia happened nearly at the same time Though the population that the Mughals ruled were mostly Hindus, the rulers believed in and followed the practices of the Sunni faith. Babur's son Humayun was dethroned and driven out of his kingdom by his half-brother that captured the territory Humayun inherited from Babur<sup>323</sup>. Humayun took refuge with Tahmāsp in Qazvin in 1543 A.D. as he had no place to stay. Humyun was received by Tahmāsp as the real Mughal Emporer even though he had spent more than one and a half decade in exile.<sup>324(a,b)</sup> Under a lot of pressure Humayun got converted to Shi'a Islam and then military help was offered to him by Tahmāsp so

that he could get back the territories he lost but Humayun had to return back Kandahar, which was the trade hub and route between central Persia and the Ganges. But during the combined attack of the Persian-Mughal forces Kandahar was once again seized and Kabul was occupied. When the Safavid governor died Humayun helped Tahmāsp regain it in 1558 A.D.

In Tahmasp's court other than Humayun from Ottoman there was also another prince who took refuge. In the Ottoman Empire there was a dispute for succession after the aged Suleiman the Magnificent. Hürrem Sultan, Suleiman's favourite wife, wanted her son Selim to become the successor. Selim's brother Bayezid had more acumen in military skills and this made the brothers quarrel for the throne. Bayezid rebelled against his father but before his father could get the apology letter he was made to go outside the country to avoid being killed. In 1559 A.D. welcomed him warmly when he arrived in Iran. Until Suleiman compromised in 1561 A.D. Tahmasp did not accept his promises. In that same year Tahmasp and Bayezid were enjoying a part where Tahmasp acted as though he had a news that his life was in danger because of Bayezid. Immediately a crowd of angry people crowded both Tahmasp and Bayezid. Bayezid was handed over to the ambassador of Ottoman. Bayezid was killed shortly after that by men sent by his own father.<sup>325</sup>

Persia was in a very bad situation when Shah Tahmāsp ascended the throne but he had the skills to make sure that the changes in the border did not take place and thereby retain his crown even though the country had a very weak economy, civil unrest and at the borders there were wars. He had a strong military force that helped him to suppress internal conflicts for nearly 30 years of his rule. The Safavids proved that they were a gunpowder empire in the war against Uzbeks. His treaty with the Ottoman happened because of the tactics he used against them and the treaty helped in retaining peace for 20 years.

Under Tahmāsp the fine arts flourished as he patronised art. The Safavid dynasty were known for their urban planning, architecture, Persian miniature arts, calligraphy and book binding especially this was highlighted during his time.<sup>326</sup>

Tahmāsp's death in 1576 A.D. did not affect Persia much as it continued to remain calm and the borders were not threatened either by the Uzbeks or the Ottomans and so there was enough security. But the disgruntlement of the locals with the central power was a constant threat because the central power was weak. Until Tahmāsp's grandson, Abbas I, ascended the throne the situation remained very bad.

#### **2.7.4 Shah Abbas (1588–1629 A.D.):**

Abbas I the successor for the throne in 1588 A.D. was only a 16 year old boy and so his “mentor” Murshid Quli Khan had all the power ; the offices in the court and the governorship among Qizilbash<sup>327</sup> was reorganised by him and Murshid Quli Khan called himself the wakil.<sup>328</sup> The Qizilbash' approval was required more for Abbas to continue in his position than Mohammad Khodabanda. When the situation of the empire was not stable Abbas had to depend on the Qizilbash who gave the military support during the border attacks and plunder by the Ottoman and Uzbeks. Over a decade Abbas brought about a complete change in the Safavid administration but he took very cautious steps due to which he could get rid of foreign invaders and patronise Persian art.

Abbas changed the Safavid Empire slowly from a tribal coalition or alliance into an imperial government by making the provincial rule controlled by Qizilbash chief as a rule presided by an appointee of the court. The revenue from such provinces was directed to the court. Gilan and Mazandaran were two provinces that gave the state a lot of revenue as their main export product was silk. This large revenue Abbas could develop central army that was very loyal to him. With the support of this defence force Abbas' dependence on Qizilbash warriors who were very loyal to the local leaders reduced drastically.<sup>329</sup>

Abbas' strategy in creating an army using the third force helped him to completely get rid of his dependence on the Qizilbash tribal warriors. He recruited people for his army from Caucasian, Georgian and to a small degree Armenian slaves who after getting converted into Muslims were trained in military strategies or in civil administration. This strategy helped Abbas to avoid any conflict between the Turks and Persians and there was no favouritism issues either. Abbas' army had nearly 40,000 soldiers who were of Caucasian background and a large number were in

charge of the cavalry<sup>330</sup>, in fact the largest in the world and they were armed with muskets. There were both foot soldiers and mounted soldiers but mostly they were Iranians. The third group comprised of artillery men *tūpchiyān*. The artillery men and the musketeers were a large number (12,000). The Shah's personal bodyguard suddenly increased to 3000.<sup>331</sup> All these soldiers were financially supported by the Shah and so they were very loyal to him.<sup>332(a,b)</sup>

Abbas' military strategy was also to increase the number of cannons and he had the capacity to put up 500 cannons in each battle.<sup>333</sup> Strict discipline was enforced and looting attracted severe punishments. A number of European envoys were consulted on military advice and in 1598 A.D. he took the advice of Sir Anthony Shirley and Robert Shirley, Sir Anthony Shirley's brother. They were envoys from the Earl of Essex and they were there on an unofficial assignment to persuade Persia into an anti-Ottoman alliance.<sup>334</sup> From 1600 A.D. the number of slaves or *ghulams* increased dramatically to 25000 as the Safavid statesman *Allāhverdī Khan* took the advice of Robert Shirley and reorganised the structure of the army.<sup>335</sup>

The capital was changed to Isfahan by Abbas and so this was in the central Iran. A new city was built next to the ancient city and Abbas brought about a more Persian style into his realm. The Safavids finally were able to initiate a new Persian national monarchy.



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- <sup>217</sup>. *Ibid.*, p. 324.
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- <sup>219</sup>. *Ibid.*, pp. 328-329.
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- <sup>246</sup>. Bowring., *op.cit.*, p. 63.
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- <sup>249</sup>. *Ibid.*, pp. 66,68.
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## **CHAPTER III**

### **ARCHITECTURE**

**Some important architectural constructions- Hindu style temples -  
Salient features of Indo-Islamic architecture in Karnataka – Indo-  
Islamic monuments with special reference to religious architecture –  
Feature of Islamic architecture in Isfahan with special reference to  
religious architecture, Notes and References:-**

#### **3.1 Some important Architectural constructions:-**

Art, an essential feature of all cultures world over since time immemorial has been man's way of expressing his thoughts. Human beings have used art to assert their thoughts in both historical and societal circumstances. Structure art, which is a type of visual art, in the field of architecture has made the creator of the structure to make a product that remained permanent and also had a universal appeal. When a monumental structure is fashioned an interest is aroused among people that help in diverting peoples' mind from the sensitive issues like religion to issues such as the skills of the craftsmen and the magnificence created by the skilled individuals which brings all the people of the society together as one without any differences.<sup>1</sup>

Around the 11<sup>th</sup> century it has been recorded in some of the chronicles that, in the country called Gandhara<sup>2</sup>, Mahmud of Ghazni and his successors had engaged Indian craftsmen to build various structures that included palaces, structures for public use, mosques, reservoirs, conduits, boilers, tanks and pavilion. In all these structures which were built in authentic Islamic style the influence of Indian art is visible.<sup>3</sup> The Arab historian, Alberuni, visited India in the beginning of the 11<sup>th</sup> century was aware of the splendour of the architecture in Baghdad when it was at its most glorious time was amazed by what the Hindu builders had produced. He said: "our people, when they see them, wonder at them and are unable to describe them, much less to construct anything like them."<sup>4</sup>

Islam has the quality to inspire and motivate the native culture in the countries it has touched. When Islamic rulers entered India its own advancement in architecture was very high and in India the highly skilled craftsmen were able to deliver what was expected out of them. So both these factors put together have helped in conceiving designs for structures that are exquisite with remarkably intricate patterns designed by the Indian craftsmen who worked for the Islamic rulers. Even though India was influenced by Islamic architecture like many other countries it was in India that one could witness exclusively designed structures and this shows the skills craftsmanship of the Indian craftsmen in Islamic architecture.<sup>5</sup>

The diverse range of styles seen in Indian monuments with the arrival of Mohammadans, are very different from the kind of architecture that was presented before and this style was referred to initially as “Indo-Saracenic”. Later this term was changed as this was only a name coined by Fergusson.<sup>6</sup>The term Saracenic was a term that was discarded as it was not the style produced by any group of people called Saracens but only a term indicated that the religion Islam had influenced the architects in India to design such structures. So now it is referred to as Indo-Islamic<sup>7</sup> or it can be called as architecture in India that is inspired by Islamic art and also constructed by using Indian material for Islamic art.

Indo-Islamic art has a unique form and it is completely different from the art forms present in Hindu and Buddhist art which were present before it influenced Indian art. Hindus limited their architecture to the construction of temples, forts, palaces, victory towers also called as *Stambas*, *Sikharas* on top of temples and *mandapas* within the temples. The Muslims were famous for the construction of forts, tombs, minarets, mosques and palaces. There was no conscious effort made by the craftsmen to bring about a fusion of both types of art but over a period of time the development of Indo-Islamic architecture took place. This style of architecture had added some significant features in the structures and this style is linked to both art forms in several ways. Both forms come from the same geographic areas and therefore have common features. The ethnic background of both the art forms and the materials used were similar. People who worked in constructing both types of structures were predominantly Hindus. This art form was influenced by Hindu taste because of the Hindus who were converted into Islam or by the Hindu women who

were living in the *zenanas*. The Hindu traditions that did not interfere with the Muslim religious system were also incorporated and absorbed. In different parts of India one can notice the Indo-Islamic style followed is not the same but has many variations and these unique styles also influenced each other. The local temple craftsmanship<sup>8</sup> has been adapted in each of these styles. India has 12 to 15 styles of Indo-Islamic architectural styles according to Fergusson.<sup>9</sup> All these styles can be categorised into Pathan or Sultanate style also called as imperial style, the provincial style under which the architecture accomplished in some of the states like Gujarat, Bengal, Jaipur, Malwa, Deccan, Bijapur, Golconda and finally the Mughal style.

Indo Islamic art came into existence as Hindu motifs slowly began making an appearance in Islamic structures. This mix of two traditional styles came from theocracy and conquest, the speed of which wars took place and new rulers took power caused a lot of destruction to royal temples and places of worship. As the new rulers took over new territory, they destroyed religious structures and put up structures of their own faith in place. This resulted in Islamic structures maintaining some pieces of the previous construction and thus causing a mix up of these two styles.

It is a fact that the Islamic structures built during the initial stages of Islamic regime were either very close to ancient Hindu cities or it was on the site of a Hindu structures. It is also a historical fact that places like Delhi and Agra which were mainly known as Muhammadan cities were built on the ruins of Hindu Capitals that existed from ancient times. In the beginning the Islamic rulers made the Hindu builders from Mathura and Kanauj develop the city of Delhi and Agra which is also the reason for influence of Hindu art in structures that were built in Islamic style of architecture. In Ahmedabad and Rajputana also one can see the influence of Hindu art and architecture in the structures built in Islamic style. Afghans captured Gaur the original capital of Bengal and just as we have seen in the earlier cases here too the craftsmen being Hindus brought in Hindu art in Islamic structures. With all these examples we have seen how the Hindu art has a deep influence on the Islamic style structure and in the case of Bijapur also one can witness this.<sup>10</sup>

When the Muslims invaded and conquered it was inevitable that their influence would affect the cultural, social and religious factors in the society. Culture in any society includes architecture and in India the influence on architecture was not barred. In India the architecture that had developed was very mature and unique. The Muslims who came to India had brought in their own style for both art and structure which was very different in technique and use of materials especially in the case of structure. Due to the various distinct approaches towards religious, social and cultural aspects among both Hindus and Muslims the structures of both these religious groups were totally unique and stood out as unique creations. Some of the architectural aspects that were introduced were calligraphy, inlay work, introduction and use of coloured marbles, plaster that were painted on and the concept of glazed tiles<sup>11 (a,b)</sup>. By the time India was introduced to Islamic architecture, this had undergone a variety of experiments when it was being tried out in countries like Egypt, Iran and Iraq. Architecture involving stone work was not known in the regions mentioned above but in India monuments built by Indian craftsmen demonstrated how the skills and knowledge of the Indian craftsmen could produce monuments that blended both styles of architectures apart from being a permanent structure as it involved construction in stone.

The comparison of the mosques and the temples has been done by some European scholars who have made significant observations. These scholars have stated that the apparent clarity of a mosque contrasts with the mysteries hidden in the temple. In the mosque one can easily see that it invites people with open doors which is one way of encouraging publicity for the mosque and it is well ventilated whereas the temple has an illusion of darkness and this is stated as temple having “phantasms of massive darkness” with a sombre and remote mood inside. The central shrine which is the most important part of the temple is actually a sacred chamber which can be reached after getting past many corridors. When this is compared with the mosque there is no central shrine and it only expects the devotee to turn towards Mecca while praying.<sup>12</sup> The Indian architecture was not accurate in its measurements of the structures it built and the structure was extended with beams and lintels whereas the Islamic architecture ensured that the measurements were accurate and any space that needed to be filled was bridged with the help of an arch or a dome. The Muslims used certain scientific methods and formulae in construction which they had learnt from

other civilisations. So the overall stability achieved through this system enabled the architects to be more flexible in their work.<sup>13(a,b,c)</sup>

### 3.2 Hindu style temples:-

A Hindu temple is a symbolic house, seat and body of god. It is a structure designed to bring human beings and gods together, using symbolism to express the ideas and beliefs of Hinduism.<sup>14(a,b)</sup> The symbolism and structure of a Hindu temple are rooted in Vedic traditions, deploying circles and squares.<sup>15</sup> A temple incorporates all elements of Hindu cosmos—presenting the good, the evil and the human, as well as the elements of Hindu sense of cyclic time and the essence of life—symbolically presenting dharma, kama, artha, moksa, and karma.<sup>16(a,b,c)</sup>

The spiritual principles symbolically represented in Hindu temples are given in the ancient Sanskrit texts of India (for example, Vedas and Upanishads), while their structural rules are described in various ancient Sanskrit treatises on architecture (Brhat Samhita, Vastu Sastras).<sup>17(a,b)</sup> The layout, the motifs, the plan and the building process recite ancient rituals, geometric symbolisms, and reflect beliefs and values innate within various schools of Hinduism.<sup>18</sup> A Hindu temple is a spiritual destination for many Hindus, as well as landmarks around which ancient arts, community celebrations and economy have flourished.<sup>19(a,b)</sup>

Hindu temple architecture has many varieties of style, though the basic nature of the Hindu temple remains the same, with the essential feature an inner sanctum, the garbha griha or womb-chamber, where the primary Murti or the image of a deity is housed in a simple bare cell. Around this chamber there are often other structures and buildings, in the largest cases covering several acres. On the exterior, the garbhagriha is crowned by a tower-like shikhara, also called the vimana in the south. The shrine building often includes an ambulatory for parikrama (circumambulation), a mandapa congregation hall, and sometimes an antarala antechamber and porch between garbhagriha and mandapa. There may further mandapas or other buildings, connected or detached, in large temples, together with other small temples in the compound.

Hindu temple architecture reflects a synthesis of arts, the ideals of dharma, beliefs, values and the way of life cherished under Hinduism. The temple is a place for Tirtha – pilgrimage.<sup>20</sup> All the cosmic elements that create and celebrate life in Hindu pantheon, are present in a Hindu temple - from fire to water, from images of nature to deities, from the feminine to the masculine, from kama to artha, from the fleeting sounds and incense smells to Purusha - the eternal nothingness yet universality - is part of a Hindu temple architecture.<sup>21</sup> The form and meanings of architectural elements in a Hindu temple are designed to function as the place where it is the link between man and the divine, to help his progress to spiritual knowledge and truth, his liberation it calls moksha.<sup>22</sup>

### 3.2.1 Hindu Temples' Design:-

A Hindu temple is a symmetry-driven structure, with many variations, on a square grid of padas, depicting perfect geometric shapes such as circles and squares.<sup>23(a,b)</sup> Susan Lewandowski states that the underlying principle in a Hindu temple is built around the belief that all things are one, everything is connected. A temple, states Lewandowski, "replicates again and again the Hindu beliefs in the parts mirroring, and at the same time being, the universal whole" like an "organism of repeating cells".<sup>24</sup> The pilgrim is welcomed through mathematically structured spaces, a network of art, pillars with carvings and statues that display and celebrate the four important and necessary principles of human life - the pursuit of artha (prosperity, wealth), the pursuit of kama (desire), the pursuit of dharma (virtues, ethical life) and the pursuit of moksha (release, self-knowledge).<sup>25(a,b)</sup>

At the center of the temple, typically below and sometimes above or next to the deity, is mere hollow space with no decoration, symbolically representing Purusa, the Supreme Principle, the sacred Universal, one without form, which is present everywhere, connects everything, and is the essence of everyone. A Hindu temple is meant to encourage reflection, facilitate purification of one's mind, and trigger the process of inner realization within the devotee.<sup>26</sup> The specific process is left to the devotee's school of belief. The primary deity of different Hindu temples varies to reflect this spiritual spectrum.



The ancient Hindu texts on architecture such as Brihatsamhita and others, states George Michell, classify temples into five orders based on their typological features: Nagara, Dravida, Vesara, ellipse and rectangle. The plan described for each include square, octagonal and apsidal. Their horizontal plan regulates the vertical form. Each temple architecture in turn has developed its own vocabulary, with terms that overlap but do not necessarily mean exactly the same thing in another style and may apply to a different part of the temple.<sup>27</sup> Chronologically, the early Hindu temples are often called classical (up to 7th or 8th century), while those after the classical period through 12th or 13th century are sometimes referred to as medieval. However, states George Michell, this is inappropriate for Hindu architecture given India's artistic tradition to conserve its heritage and architectural framework, while evolving ideas.<sup>28</sup>

The style of Hindu temple architecture is not only the result of the theology, spiritual ideas, and the early Hindu texts but also a result of innovation driven by regional availability of raw materials and the local climate.<sup>29</sup> Some materials of construction were imported from distant regions, but much of the temple was built from readily available materials. In some regions, such as in south Karnataka, the local availability of soft stone led to Hoysala architects to innovate architectural styles that are difficult with hard crystalline rocks.<sup>30</sup> In other places, artists cut granite or other stones to build temples and create sculptures. Rock faces allowed artists to carve cave temples or a region's rocky terrain encouraged monolithic rock-cut temple architecture. In regions where stones were unavailable, innovations in brick temples flourished. Hindu temple architecture has historically been affected by the building material available in each region, its "tonal value, texture and structural possibilities" states George Michell.<sup>31</sup>

### **3.2.2 Dravida and Nagara architecture:-**

Of the different styles of temple architecture in India, the Nagara architecture of northern Indian and the Dravidian architecture of southern India are most common. Other styles are also found. For example, the rainy climate and the materials of construction available in Bengal, Kerala, Java and Bali Indonesia have influenced the evolutions of styles and structures in these regions.<sup>32</sup> At other sites such as Ellora and Pattadakal, adjacent temples may have features drawing from different traditions, as

well as features in a common style local to that region and period. In modern era literature, many styles have been named after the royal dynasties in whose territories they were built.<sup>33</sup>

Dravidian architecture is an architectural idiom in Hindu temple architecture that emerged in the southern part of the Indian subcontinent or South India, reaching its final form by the sixteenth century. It consists primarily of Hindu temples where the dominating feature is the high gopura or gatehouse; large temples have several. Mentioned as one of three styles of temple building in the ancient book Vastu shastra, the majority of the existing structures are located in the Southern Indian states of Andhra Pradesh, Karnataka, Kerala, Tamil Nadu and Telangana. Various kingdoms and empires such as the Cholas, the Chera, the Kakatiyas, the Pandyas, the Pallavas, the Gangas, the Rashtrakutas, the Chalukyas, the Hoysalas, and Vijayanagara Empire among others have made substantial contribution to the evolution of Dravidian architecture. This style of architecture can also be found in parts of North India (Teli ka Mandir Gwalior, Bhitargaon Baitala Deula, Bhubaneswar), Northeastern and central Sri Lanka.

### **3.2.3 Vesara:-**

Vesara is one of a number of terms for a distinct stylistic tradition of Indian Hindu temple architecture primarily used in the Deccan and Central India, between the Vindhya and the river Krishna. The Vesara style (if defined as beginning only with the Western Chalukyas in the late 10th-century) contains elements of both Dravida and Nagara styles. In particular the shape of the superstructure over the sanctum is usually pyramidal in profile, and shorter than the northern shikhara tower. In plan the walls and superstructure are broadly circular, or a straight-sided cone, though its geometry is based on rotating a square imposed on a circle. It has rather different decoration and motifs to either. One common motif is in fact miniature shikharas, often of the bhumija type, showing that the architects were well aware of northern styles.<sup>34</sup> Like the southern vimana superstructure, the Vesara equivalent is strongly divided into storeys or steps, but there are more of them, and the kapota roof motif that is so common in contemporary southern vimanas is less dominant.

George Michell describes a characteristic feature as "the obscuring of the outer profile of the building by multiplying the projections of the walls and superstructure; these move restlessly from one plane to another, relying upon effects of light and shade to lend the building its solidity and shape."<sup>35</sup>

There are generally prominent sukanasa projections from the tower on the roof over an antarala antechamber to the sanctum. The mandapa is generally larger than the sanctum and its vimana. Further open mandapas may be larger still. Temples with more than one shrine develop, especially those with three.<sup>36</sup> These are usually with three entrances off the same mandapa, as at the Chennakesava Temple, Somanathapura and Kedareshvara Temple, Balligavi; the two side shrines are at 90° to the central, main one.

According to the plan\_ four-sided, polygonal or curvilinear\_ the southern vimanas are classified in the southern Silpa and Agama texts as Nagara, Dravida and Vesara. That which is four-sided, square or oblong, from the base to the finial, or has a four-sided griva and sikhara, is classified as Nagara. That which is hexagonal or octagonal from the base to the finial, or has a hexagonal or octagonal griva and sikhara, is termed Dravida. The one which is circular, ellipsoidal or apsidal from base to top, or has such a plan in its griva and sikhara, is Vesara. While generally the uniform square or oblong plan is met with making up a pure form of Nagara, in many cases the griva and sikhara may assume the octagonal, or apsidal plan over a square body constituted by the aditala, or the series of talas in simple or multi-storeyed examples. This would make such vimanas, Dravida or Vesara of the mixed variety. Likewise, the oblong body may carry an elloptical griva and sikhara, which would make the vimana Vesara again. Thus, more than the shape of the basal parts or body, it is the plan of the griva sikhara components that really matters in this type of classification (Photograph 1).<sup>37</sup>

### **3.3 Salient features of Indo-Islamic Architecture in Karnataka and Elements of Islamic Architectural Decoration:-**

In the 14<sup>th</sup> century Islamic rulers conquered the South India especially the Deccan plateau and this was marked by the construction of various structures that had the characteristics of Islamic architecture. The Bahamani dynasty in Gulbarga was

the first dynasty that built some structures in that region and later they conquered Bidar. So in the Deccan India styles that were unique to this region evolved and it was called the Tughlaq style which is similar to the structures seen in Delhi. The structures that came up later were having a style that was influenced by the Persian architecture. The Tughlaq style structures are distinct and easily identifiable because of its thick walls and sharp slope with flat shaped domes which were supported by a squinch. These structures are also unique for the minaret-like structures that have an ornament on top. The influence of the Persian architecture can be seen in the structures constructed after this. These structures are distinguished by the courtyard which has in its borders cloisters which have arches. These structures have a dome on a square base which later evolved into the Deccan style of Islamic architecture.

The Bahamani Dynasty in Deccan was dismembered and this change in the political environment gave way to the evolution of a new style of architecture in Bijapur that was more refined in the methods used in construction and concept of designing the structure. This new style also brought in a paradigm shift in the field of ornament and decoration to beautify the structures. This sophisticated style is characterised by the scale and magnificence seen in Deccan style but it was having its own signature style for the dome which was almost spherical in shape, the design of old-fashioned petals used to hide the drum, with the stilts not used anymore and a semi-circular outline. These domes were supported by an upper storey, and the Deccan style also paved the way for the construction of minarets that were very graceful to look at and the use of finials in very significant parts of the structure. The other features that help in identifying the Deccan style of architecture seen in these constructions are the huge piers made of stone in the place of a pillar, the handling of the pointed arch, the outlines constructed in an elegant way and the bold projecting *chajjas* or the ornamental cornices.<sup>38</sup>

It is a well-known fact that the Adilshahi Kings were keen on constructing structures. In Bijapur in the 16<sup>th</sup> and 17<sup>th</sup> centuries there was a flurry of activity in the construction of large scale monuments, tombs, palaces, etc., that had excellent architectural value. When Ali I took over the administration, the structure construction activities started. During this time the structures in Bijapur showed marked difference in its style. These structures were grander and bolder than any

other edifice built in India until then.<sup>39</sup> The structures in Bijapur were influenced by the elements that were essentially Hindu in style of architecture and the combination of both styles were at its peak during Ibrahim Adil Shahi II (1580-1626 AD.). The major difference of the Bijapur style was the grand way in which the structures were conceptualised and the daring way in which the construction was executed and this was unsurpassed by any other edifice constructed in India<sup>15</sup>. The Hindu style of construction had major influence in the structures built in Bijapur and during the reign of Adil Shahi II (1580-1626 A.D) it was at its peak. The Ibrahim Rauza epitomizes the intense Hinduization of Bijapur art<sup>40</sup> and this was basically because Hindu craftsmen were employed to erect monuments from the time of the Vijayanagar Empire when art and architecture was at its pinnacle. There is a possibility that many of the highly skilled craftsmen might have migrated to the Adil Shahi Kingdom after the battle of Talikota or the Hindu craftsmen were captured by Adil Shahi's army after winning the war and making them work in constructing Bijapur which was the main centre for construction in Deccan<sup>17</sup>.

The Islamic architecture may have different texture in the different countries it found its way or may be using different materials but the spiritual character of Islamic architecture was the same everywhere and never changed. This architecture grew due to the juxtaposition of various legacies and in spite of all this it still is a very unique art. This architecture had its own distinctiveness which helps in identifying it with the indigenous local art.<sup>41</sup>

In Karnataka the Indo-Islamic style of architecture that emerged was a combination of northern Islamic, Persian, a foreign architecture and the local indigenous Hindu styles. The salient features of the Indo-Islamic architecture found in edifices in Bijapur and Srirangapattana (Map 7, 8)

**3.3.1 Sahn:** This is a rectangular open space covered on four sides with pillars is a basic feature seen in a mosque. This structure is called *Iwans* and they have a water fountain or tank or cistern for ablutions (Photograph 2).<sup>42</sup>

**3.3.2 Iwan:** The mosque architecture has Iwan as a basic architectural part of a mosque. It is a pillared cloister which is seen on one side of the courtyard but in mosques where the congregations are conducted the Iwan is built in such a way it

includes the open courtyard or the rectangular space seen in mosques called *Sahn* (Photograph 3).<sup>43</sup>

**3.3.3 Mihrab:** This is the most important religious structure seen in mosques. This structure is placed in such a way that it faces Mecca. This structure serves as a symbol for several religious merits attached to it. The *Mihrab* is a thin column that has a pointed arch with inscriptions on three sides and it is decorated with bands that are exquisitely designed. The congregation faces towards it during the prayer. In Bijapur the Mihrab in the mosque connected to the tomb of Ain-al-Mulk is seen sunk in to the frame of a pentagonal alcove. This is the main focus point of the mosque which is the central area marking the *Qibla wall*<sup>44</sup> (Photograph 4 a,b).

**3.3.4 Pulpit:** This is also called *Minbar* which consists of three steps made of wood or stone. The Pesha Imam will usually be seen standing on this when he delivers a sermon and this structure has existed from the time of the Prophet<sup>45</sup> (Photograph 5,6).

**3.3.5 Minaret:** This is a structure originally seen in Syrian churches and this feature was incorporated into the mosque as an architectural addition initially. Over the centuries this structure became an important entity that was used to call for prayer or *azan*<sup>46 (a,b,c)</sup>. In India the minaret was used abundantly a structure to call for prayers during the early years of Islamic rulers and over the course of time it became a decorative addition that flanked the mosques on both sides of the frontage. Minarets are also seen built above the corners in many tombs<sup>47</sup> (Photograph 7 a,b).

**3.3.6 Dome (Gunbad):** A structure with a square, octagonal or circular space is covered by a convex roof that is hemispherical in shape. This is usually supported by four arches or vaults. This is on an arrangement shaped like a bow and it is called a dome also known as Cupola. The shape can either be oval, ovoid or semi-circular. This structure is seen in many of the constructions that belong to the Adil Shahi dynasty of Bijapur. The Gol Gumbaz, which has the largest masonry dome, is a world famous monument of this period built by Mohammad Adil Shah where this architecture is spectacularly handled. This dome is not supported by pillars and the acoustic system is par excellence<sup>48</sup> (photograph 8 a,b).

**3.3.7 Conventional petals:** The dome's base is masked with a ring of traditional petals a unique characteristic designs of Bijapur style of architecture<sup>49</sup> (photograph 9).

**3.3.8 Chhatris:** Chhatris is a pavilion with four, six, eight or more pillars having a dome for a roof. This structure is an element from the Hindu architecture that has been fused into Islamic architecture. The Hindus had this structure in the place where funerary rituals would take place. In the earliest monuments of Bijapur this style was adopted and it became the basic feature of the Indo-Islamic architecture during the Mughal stage (photograph 10).<sup>50</sup>

**3.3.9 Chajja:** This is projecting an eave that is supported by brackets that are carved and this is a common feature of the Indian architecture. In the architecture of Bijapur along with many other Hindu elements this was also merged and became a significant part of the region's architecture. By the end of 16<sup>th</sup> century one could see the structure with chajja have stone chains hanging from it. This is also seen in early Hindu temples like Yalandur and Talakad in Karnataka and this became popular especially during the time of Ibrahim Adil Shah II. These attractive designs can be seen in the mosque Ibrahim Rauza in Bijapur<sup>51</sup> (photograph 11).

**3.3.10 Jail or Jaali:** These are intricate designs perforated on screens made of stone or lattice which gives an ornamental effect. This design is used by calligraphy method and in some cases geometrical patterns are also used to create the design. Such screens are also referred to as perforated windows<sup>52</sup> (photograph 12).

**3.3.11 Guldasta:** Floral designs used in architecture having a bunch of flowers are usually the pinnacle of the structures. The ending on top of the pilasters are small turret-like structure with an ornamental finish. This structure can be seen on buttresses, turrets parapets or any other parts covered with branches that are decorated in ornamentally designed foliage or lotus petals. In the earlier architecture if *guldastas* were used then the structure would not have a minaret but this tradition was not continued by the Adil shahi dynasty and the introduction of colonettes were introduced and thus the emergence of minaret took place in the structures<sup>53</sup> (photograph 13).

**3.3.12 Muqarnas:** One of the important decorations in the Indo-Islamic architecture is *Muqarnas*. This structure uses a technique that resembles a 'honeycomb' or a 'stalactite'. Much later, after this design in architecture was introduced and executed, came the pendentive (*Rasmisazi*)<sup>54</sup> (photograph 14).

**3.3.13 Pendentive or Rasmisazi:** The part between the dome and the structure that supports the dome is the pendentive or rasmisazi. The supporting structure may be a square or a many sided structure. The area was decorated with a network of small cubicles that conceal the exterior part of the transition area in a pattern that is not uniform<sup>55</sup> (photograph 15).

**3.3.14 Arabesque:** This is a basic feature of Islamic art used to decorate the walls of homes, mosques and structures. In this art form the geometrical forms are repeated and a complicated design is developed and applied where the end result may be the image of a plant, sometimes animals or merely shapes. The choice of the geometrical shape depends upon the Islamic view of the Islamic world. The patterns used in Arabesque symbolises the infinite and therefore it merges with the philosophy of one God (Allah)<sup>56</sup> (photograph 16).

**3.3.15 Calligraphy:** Calligraphy is the art of writing and originally it was used to write or inscribe Persian and Arabic scripts in a decorative way. It was first used in manuscripts and paintings which slowly were also introduced in architecture which helped in decorating structures. This art reached its highest level with a very fine quality and skill that can be witnessed on the outer walls of Ibrahim Rauza. The tomb's exterior walls are skilfully decorated with a shallow surface on which the exquisite arabesque is found having extracts from the Quran and interlaced with Persian verses. The walls were painted to highlight the beauty of this art but over the centuries the weather has affected this work and it is visible only in a few places<sup>57</sup> (photograph 17).

**3.3.16 The use of bright colour:** The lime and water is mixed like a paste and there are other elements used in this mixture to coat the stone walls and ceilings to make the uneven surface smooth and cover the masonry structure<sup>58</sup> (photograph 18).

**3.3.17 Mosaic:** Using small pieces of hard materials like glass, stones and marbles in a multi-coloured fashion to form a colourful design is called mosaic. Surface of a structure is decorated with small pieces of mosaic which is laid in plaster<sup>59</sup> (photograph 19).

**3.3.18 Masonry Piers:** Pillars are usually used to bear the weight and give support to the structure and this is common in many of the Indo-Islamic architecture seen in



India. In Bijapur this style has been replaced with the large masonry piers which are rectangular in shape with 'V' shape arches in the center<sup>60</sup> (photograph 20).

**3.3.19 Stone Carvings and Stucco:** The richness and style is enhanced further with the ornamental design that has motifs carved on stone or stucco which exhibits the great artistic skill that was used to get the effect. This is a characteristic of Bijapur style architecture<sup>61</sup> (photograph 21).

**3.3.20 Finial:** The presence of a crescent which is a Turkish emblem can be seen in many of the state structures in Bijapur and this symbol was the Adil Shahi Dynasty. But architecturally it is not related to the actual style<sup>62</sup> (photograph 22).

**3.3.21 Hanging Ceiling:** Many of the structures in Bijapur that have historical importance have some very exclusive features. One of such feature is the ceiling of the Ibrahim Rauza which is called the flat ceiling or the hanging ceiling which is an impressive feature by itself. The ceiling is made of small stones that are laid side by side but it is not supported by any arch or pillar. This is a bold concept that defies all the conventional rules of construction<sup>63</sup> (photograph 23).

**3.3.22 Absence Chains:** The craftsmanship of Bijapur artisans are known for the spectacular work carried out by them and among the several examples we have discussed one example of paramount significance is the use of a single stone to make chains with rings of stone. Each ring is in the position to revolve with a chain and carved with perfect size to one another and that hang from the ornamental moulding constructed just below the ceiling or even other parts of the ceiling. Zanjiri Mosque (Malika-i-Jahan Mosque) is a very important place where the remains of this architecture are along with pendants is still available for the public to see. Even the some type of cured stone chain is seen in Ibrahim Rauza. This architectural wonder has been created out of a single stone and a fine example for modifications<sup>64</sup> (photograph 24).

Both the interior and the exterior of the structures that follow Islamic architecture are exquisite and grand. It is difficult to explain in one topic all the features of the Bijapur style architecture and so in this study this has been divided into four categories based on the purpose they are as follows:

**3.3.23 Light:** Light is used as a metaphor in Qura'n a number of times showing the divine disclosure that the religion gave the world and so light is considered as a symbol of faith in Islam and continues to enlighten the believers. The intrinsic brightness in structures that are considered sacred and places like mosques is achieved by the strategies used in the architecture. To reflect or deflect light plenty of arches and ornamental prisms shaped like stalactites are used in the structures under the domes and important surfaces like the muqarnas. To highlight this effect glazed tiles and mirrors are used in some of the structures (photograph 25).

So light is considered as the most appropriate symbol by many Islamic rulers as Divine Unity and not considered as just light. For the heavens and earth the religion considers God is the light. It is also considered in Islam, that things are real only because they all share the light and shadow does not add anything to light. When light is seen directly it can be very harmful but when there is a harmony of lights all the things in nature bears the visual phenomena within themselves.<sup>65</sup> The Islamic artists use light to get the transformation of the object so that it vibrates with light. The Islamic architecture modifies the various elements or patterns in such a way that light is used for ornamentation (photograph 26). The ceramic tiles used for decoration especially in mosques cover only the lower walls so that the heaviness can be dismissed.

Perforations are also made in the various structures' architecture so that light is filtered into the structure. To trap light and disperse it in a controlled fashion Stalactite like structures are used which will give the appearance of a lace; lights also separate the screen from it. The light can make the architecture look and feel more dynamic and also the form and designs on the object look more spectacular with the play of light (photograph 27). The light and shade make the surface look more sculpted, be it stone or brick<sup>66</sup> (photograph 28).

**3.3.24 Geometry:** The unique type of geometrical patterns developed by the Islamic artists was more complex and sophisticated than the ones made by the artists before them. The designs also demonstrate the artists' interest in repeating the same patterns, the equilibrium in the designs and also the patterns created on a continuous basis. The geometry and the effects of the visual form of art were balanced with a great fluidity

in the work along with excellent skill for using the correct colour and tone show how the artist were masters in their field<sup>67</sup> (photograph 29).

The architecture also demonstrated how the various parts of the structure were interrelated due to the geometrical shape they followed which included both external and internal spaces of the structure<sup>68</sup> (photograph 30).

**3.3.25 Floral patterns:** Nature was a subject that the Islamic dynasty rulers used and they had reproduced it very accurately. Structures, textiles and objects have all been decorated with flowers and trees that became the motifs in Islamic art. In India the Islamic art includes European as well as Persian flora and botanical patterns (photograph 31a,b) According to Owen Jones these designs are created on white marbles, with low relief work that consists of flowing plants that are carved with great precision and in this precious stones and hard stones have been inlayed giving a polychrome effect<sup>69</sup> (photograph 32).

Owen Jones states that the arabesque is done on vegetal decoration which is a continuous stem that splits in regular intervals. There are a series of stems with leaves that have an opposing but balancing effect. These stems can turn and split in some places or it is once again linked and coordinated with the main stem. This style generates a pattern which has great balance and is also not under any stress so it has a rhythm and fluidity. In arabesque space is communicated through lines and the three dimensional effect is brought about by the coordination of width, colour and texture (photograph 33). The mathematical principles used in geometry are ruling the basic geometric grids that are controlling arabesque designs.<sup>70</sup>

**3.3.26 Figures and animals:** The Islamic faith considers that those living things that move, like the humans and the animals are believed to be in the God's dominion and so the religion does not encourage art that represents such figures. But figural art can be found in the Islamic world though not in large extent but as elements used for decoration of structures or other objects and also in miniature paintings. Figural sculpture is not a common form of art and it is very rare<sup>71</sup> (photograph 34).

**3.3.27 Water (Favara):** The presence of water in hot countries where Islam is followed helps in both cooling the place and also decorating the monuments. Though water cannot reflect the architecture or help in multiplying the matter used for

decoration the visual alliance of the architecture is highlighted by water. They are used to mirror the images and as such the pools are unchangeable yet, according to Jones, it constantly changes as it is dynamic and fluid but retains its static character<sup>72</sup> (photograph 35).

The symbol of water has many meanings and so it is considered a vital symbol. All the meanings are based on what the Arabs have gone through in life and the traditions they followed. Both the fact that water is a scarce commodity and one of the matters that helps in sustaining life is the basic meaning of its symbol. Water is revered in the Quran and based on Prophet Mohammad's personal accounts it is a commodity that cannot be monopolized, appropriated or wasted. Even when there is plenty of water available the excess use of water is not allowed both in private and in public.

Islamic constructions made from different materials like mud, Rubble, stone, brick, wood or stucco, its use in architecture spread over the entire Islamic world.<sup>73</sup> The most frequent building material in Iranian cultural areas has always been mud, which is available everywhere. When wet, it can simply be plastered on walls without shaping. In prehistoric and early historic times rubble, naturally fragmented or deliberately chipped rock of no specific shape was the most frequent building material after mud; it was used primarily in foundation walls, on top of which the main walls were constructed of mud. Cut-stone architecture appeared in Persia in the Urartian period<sup>74</sup>, around the beginning of the 1st millennium b.c.e. Sometimes mighty stone boulders weighing several tons were broken up into smaller pieces and used in construction. Bricks can be used in all spaces and architectural elements such as walls, ceilings, floors and inside buildings, covering dome, dome, and minarets.<sup>75</sup>

### **3.4 Indo-Islamic monuments with special reference to religious architecture:-**

Islam is a religion known for its simplicity, and the number of rituals and doctrines in this religion are very few. Islam promotes the idea of Unity of God and there is only one main ritual i.e., the prayer that is carried out five times a day. Art depicted by people of this religion is appreciated when connected to the past. The people of the Arab region did not have a deep artistic legacy and so it was insufficient

to progress into a distinguished style that was pretty and ornamental. There are diverse Islamic styles that have evolved from the resources available in the cultures prior to the advent of Islam.<sup>76</sup> The art in Islam is different in the diverse lands where it is practiced. Islamic art consists of two aspects such as techniques for construction and the methods used for decoration; both are taken from the places that were conquered. Initially Islamic art was having mixed methods and this was because of the constant process of incorporation and alteration<sup>77</sup> of art from other cultures and lands. Islamic art is very strong only because it has the ability to fuse the local designs with the ones brought in from other countries.

Islamic art has developed due to various elements that have played a significant role. The domain of art has been influenced by the monotheistic concept of Islam. Idol worship was not allowed in this religion and so it stopped people from representing God for the sole purpose of creating cults. The religion does not allow its followers to depict Mohammad or any of his ancestors giving them their natural quality or attributes.

Islamic art does not confirm itself to one type of decorative form or theme or specific to architecture or applied arts also it is not confirmed to any specific material, size or technique. But there are certain principles that, this art follows for decorating that is pan-Islamic and for decorating any structure or object; therefore bond between Islam and all the different types of structures and object that is decorated in this style is obvious. Islamic art is a complete art as all the things that is decorated in this form of art symbolises the principles of the religion. The ideas, forms and designs are repeated very often but the objects on which this decoration takes place and the art's quality alone differ. In olden days in the daily life of people who followed Islam there was limited furniture and so the decoration done makes one feel that there is a continuous space which is the characteristic feature of Islamic architecture.<sup>78</sup>

The nature of Islamic design suggests that there is a possibility of having three dimensional images even though it looks like it is confined to a two dimensional motif Islamic designs are complex, lavish and very complicated and by the use of materials that reflect or shine, designs are repeated and the textures are very often contrasting this point is proved. Islamic art basically consists of calligraphy and geometry but in the case of architecture it also uses the elements of the arch in

multiples. The motifs consist of floral and figural designs and these are also allied to the principles of the Islamic art.<sup>79</sup>

The two elements that have very great importance in Islamic architecture are water and light as they too give the feeling of space due to the additional layers they create which is similar to the surface decoration that brings about changes in space. The surface indicates and defines space which is expressed by the decoration and in the Islamic architecture the relationship between space and decoration is very close. The structures are given a character due to the variety and richness of the decoration and not the structural aspects which are usually camouflaged. The Islamic architecture has many methods to reflect light for example the muqarnas (a decoration that resembles a honeycomb can reflect light) - and these designs dissolve the obstacles between the load bearing and non-load bearing (usually decoration) elements.

Decoration has brought about a unity in Islamic architecture and design. Dalu Jones has written a very interesting essay titled “Surface, pattern and light”<sup>80</sup> which also is informative and interesting. According to Dalu Jones the structures and objects that have the Islamic art from all over the world in the last thirteen centuries have been linked in this essay.

Using carpets and cushions help in making the pattern more complex and also increase the layers of the pattern but the decorative patterns are the same as on the walls and ceilings. The lucid way in which the concept of space is continued is due to the floors and ceilings in which the patterns do not have any changes. On the floors the decorations can be marble with inlaid work which look like the designs in Mughal carpets <sup>81</sup>(photograph 36).

### **3.4.1 Mosque:-**

Islamic architecture was introduced in India in the form of Mosques that were built as a simple structure in the initial years. The structure had a courtyard and it was enclosed by a wall. This simple structure was the design of the Prophet’s house in Madina which had a similar structure with rooms for living in the house and there were also some outhouses. The history says that the Prophet built the first mosque in a place called Quba very close to Madina (approximately five kilometers). This mosque is devoid of domes, prayer niche, minarets, arches or cloisters.<sup>82</sup>

Mosque therefore is a structure that is made up of an open space or *sahn*, the four sides of the mosque is covered by cloisters that are supported by pillars called as *iwans* and there is a fountain or a tank for washing and cleansing oneself. The *minarets* in a mosque were not a feature present in the beginning but it was borrowed from the Syrian churches to decorate the mosque and this was later used for issuing the prayer calls <sup>83(a,b,c)</sup>. The original plan of a mosque did not include *mihrab* but this is a vital part of mosques and this was introduced at the beginning of the Prophet.<sup>84</sup>

A mosque primarily is a place of worship where people can do their daily prayers which is one of the pillars of the religion. This structure is of very great importance to Muslims world over. Over the centuries the original plan has not seen major changes and the plan is relatively stable. A Jami mosque is a mandatory structure that must be there in every city or village where Muslims live and this is used for Friday prayers. Apart from this there are also smaller mosques that do not sport a courtyard. In Bijapur there was a proliferation of such small mosques which is not found anywhere else in the world. There are over three hundred mosques in Bijapur that dates back to Adil Shahi's time when he was the ruler. Many of these mosques have a facade that is made up of three arches and there are three or six bays. The Adil Shahi structures have very intricately sculptured spaces and this mirrors the amount of work done by local stone masons for the high level of style developed during that period of time.

Masjid is an Arabic word and it means a place where an individual surrenders to God and so one has to prostrate before God and completely surrender. So this can mean one can easily surrender completely to God and so prayer can be done anywhere and so it was not compulsory to have a structure exclusively for prayers. A characteristic feature of Islam is the faith people have in prayer. It is better to offer prayers in a congregation that builds the community spirit than pray alone. When the community spirit is kindled then the human values in the individuals are developed. The mosque is also a place for everyone to meet. One of the fundamental expectations of the mosque is the total obedience to the Imam when the congregation meets and the defaulters are not pardoned easily which again helps in developing a disciplined behaviour among the members of the community.<sup>85</sup>For centuries the mosque which

was a major symbol of Islam has been used for various activities. The mosque can be a combination of place of worship, school, hostel and also a council.

In a millennium the number of monuments that were built in India shows the skill and innovative minds of the builders who conceptualised and created excellent monumental relics. These have become an important part and inseparable part of the fabric that has weaved the country's heritage.

In the following section some of the mosques of Bijapur and Srirangapattana will be discussed. The architectural features and their importance will be the main focal point.

### **3.4.2 Tombs:-**

Islam had not allowed the people to give any kind of reverence to a grave especially constructing anything over the grave for a few centuries when Islam was established. This concept was best expressed by *Taswiya al-qubur*, the “equalization of tombs with surrounding ground”, which showed the equalisation of all men in death. But by 1192 A.D. many parts of the Islamic world had tombs over the grave and thus the construction of tomb was introduced in India. The tombs built in India are made up of a single compartment with a dome on top and it is called *maqbara* with the grave or *qabr* placed in the middle. In small tombs only a niche is provided whereas the larger tombs are often built with a mosque attached to it though it is a separate structure. The salient features of the tombs in Bijapur are the single or double arcades built around the tomb. In the following section the important tombs of Bijapur and Srirangapattana are discussed.

### **3.4.3 Mahals:-**

The Adil Shahi kings were found of constructing not only the mosques and tombs, but also equally had their interest in construction of their dwellings and public structures. In the reign of Adil Shahis the city of Bijapur was adorned with several good specimens of palaces in and around the city. The following are some of the important palaces of Bijapur with their architectural significance.



### 3.5 Islamic and Indo-Islamic monuments with special reference to religious architecture:-

#### 3.5.1 Structures at Bijapur:

**3.5.1.1 Jami Mosque:** The main mosque in the city is Jami Mosque and this is located in the southern part of the city on the road that leads to Allpur Gate from the citadel. Ali Adil Shah I after successfully winning the battle against Ramraj of Vijainagar, returned with large amounts of precious materials looted from these places which he used for structure a better defence and decorating his capital city.<sup>86</sup> At that point the population of Bijapur was growing rapidly and the need for proper place of worship was as essential entity in the city. History notes that the construction of this mosque was commenced during the Ali Adil Shah I's period and this was continued by his successors but it was never completed.<sup>87</sup> Though this is an incomplete mosque it is an impressive large structure which is standing as a fine example of the structure art. This structure is Bijapur's architectural wonder of that time.

This structure takes up the largest space compared to many other structures of this time and it is comprised of two wings and a courtyard. There are very huge piers that divides the facade into nine bays on the length. If the depth of the structure is considered then this is divided into five bays and the forty five bays support a vaulted roof. The size of each bay is 27 feet 9 inches square and the forty five bays form the huge square open space under the impressive dome.<sup>88</sup> Usually such structures will have four central piers which are absent in this case and the large bay is bordered by twelve piers where the arches intersect. The dome hangs over this structure above the flat roof (photographs 37, 38) (Plan 1).

This dome's proportion is accurate and has a very large volume with a semi-circular outline that does not have stilts. It rests on the square clerestory above the roof and has nine arched windows on each side with a row of merlons that is seen along the parapet which has small turrets that eases out at corners and at regular intervals. At the apex there is a metal finial that has a crescent symbol. Usually the place where base of the dome convenes is concealed within a strip of conventional petals which is a very unique feature of Bijapur architecture but in this dome they are concealed behind the *kanguras* along the edge of the square roof (photograph 39). The

central dome is the most impressive feature in the architecture because its diameter is only 57 feet which is less than half the size of the Gol Gumbaz' dome and is very elegantly executed that one cannot ignore its magnificence. The borders of the arches are decorated with a few coloured tiles and this is directly under the dome around the open space.

Even though this structure is considered by many scholars as one of the most elegant and perfect domes of that period because of the hemispherical shape and the way it has been executed Fergusson has stated that the perfection of the dome might have been got due to the addition of openings for light at the base of the dome.<sup>89</sup> Henry Cuysen wrote: "The general appearance of the great dome of the Jami Mosque would, perhaps, have been improved, had it been raised by a cylindrical drum some four or five feet, or even more, out of the great square upon which it rests"<sup>90</sup> about this particular dome.

This mosque has a simple facade and the absence of *minarets* and *kanguras* is obvious here (photograph 40). Usually the *minarets* and *kanguras* are located on the upper trace surrounding the base of the dome and in this structure the intention to have them around the facade and on the length of the side annexe is visible and if the structure had been completed both would have been constructed. There are seven very beautifully constructed arches where the central arch is elaborately decorated with stucco work of arabesque designs and the side ones as well as the arches of the north and south annexes are left plain. The half-done *minarets* on the corners of the north and south wings of the mosque and the unfinished minaret of the eastern part show the intentions of structure *minarets*. In 1686 A.D. the city was besieged by Aurangzeb and he built four minarets near the main entrance.<sup>91</sup> In the mosque the alteration contributed by Aurangzeb was the plastering and polishing of the floor where the floor is divided into places for people to be seated one at a time. These spaces are called *musallas* which they are distinguished by the thin black lines drawn as borders and the space is large enough for an individual to sit and pray. The floor so has a chequered look (photograph 38) (repeated). This mosque has 2,250 such *musallas* in the main structure of the mosque and in the unfinished annexure the floor is still seen with the rough pavement made of stone laid originally.

The exterior walls are fashioned to have a very pleasant look and this is brought in with the construction of two arcades placed one above the other which helps in allowing light and air into the *iwan* (photograph 41). The ornamental lower arcade is made up of many arches that are buried inside it where as the upper arcade is constructed to form an arched corridor. This corridor is constructed around the complete length of the back and also on the wings of the exterior. Though the main entrance was constructed on the eastern part of the structure its' entrance in the north of the structure that was used regularly. Here a broad stone steps were attached and it is flanked by a porch that has a forty feet high tower at the end (photograph 42). About thirty feet above the ground level on the back wall and the walls of the wing the construction of windows with geometric designs perforated on stones is an impressive construction in this mosque. Steps built on the corridor lead to a broad flat roof and the projection behind the central *mihrab* is a buttress in the back wall of the mosque.

The *mihrab* or the central recess is the only part of the mosque which is ornately decorated and in front of this is a heavy curtain which is covered with splendid gilding over a colourful background which has tombs, minarets, censers and chains, niches with books in them, vases with flowers, bands and medallions having in criptions on them (photograph 43). Adil Shahi I commenced the construction of the mosque and at that time decoration of the *mihrab* was not in the plan but the inscriptions on the *mihrab* <sup>92</sup> indicates that this work was done during the reign of Muhammad Adil Shah by Malik Yakurt Dabuli in 1636 A. D. At the top of the dome a gold chain was hung and this was appropriated in 1886 A.D. by Aurangzeb when he captured the city and gave it to his army as prize-money<sup>93</sup>.

A large cistern with a fountain was placed in the center of the courtyard between the two wings towards the western side for ablutions. This is a square reservoir and water was brought to this cistern through earthen pipes from Bari Baudi which is located in the south of the mosque. A small platform is built between the facade and the cistern which has steps on it and from here the *muessin* called the *azan* or the call for prayer. Due to lightning in the first half of the 19<sup>th</sup> centure the bracketed cornice and eaves were damaged and what remains are the brackets and cornices on

the facade. On the bays at the sides no decoration was attempted (photograph 44).<sup>94(a,b,c)</sup>

The other name by which the Jami mosque is referred to by many of the scholars belonging to the earlier times is *Jumahor* Friday mosque. *Jami* means comprehensive in Persian and the meaning does not convey the day of the week, Friday. Such mosques have a much bigger prayer hall than the other mosques in the city and they usually will also have a library plus a classroom. Many Jami Mosques have a *madarsa*, a hospital and an orphanage near them. A Jami mosque will also be used to conduct public gatherings, have space to accommodate pilgrims called *sarai* and be a community center for the Muslim society. Jami mosques were located in places which were considered holy and in India such sites happened to have old temples.

**3.5.1.2 Malik Karim-ud-din's Mosque:** Malik Karim-ud-din's Mosque is the earliest mosque constructed in Bijapur, in the south of the fort (photograph 45). This mosque was built in 1320 A.D. by Malik Karim-ud-din, Bijapur's Governor in the Qutb-ud-din Khalji's period. His father Malik Kafur was a General in the Ala-ud-din's administration who leads the campaign against the kingdom of South India in 1309-10 A.D according to an inscription.<sup>95</sup> Another inscription<sup>96</sup> states that Revaiah of Salvadgi, a carpenter, who was in charge of structure this mosque was compensated with a field in Bitur, a village, of 24 cubits size and he did not have to pay any tax and there were no obstacles. The mosque also has inscriptions in the niche of the *mihrab* which consists of parts of the Quran. With this there are a total of three inscriptions in this mosque.

There is ample evidence to prove that this is not an original structure like the diversity of the columns, the absence of capitals and the slipshod way of the laying of roof. Usually columns in mosques are built on capitals and cornices. There is a possibility that this might have been the site of a Hindu temple because the structure of the entrance porch's pilasters and niches that were retained while it seems like the western part of the temple has been demolished to make a courtyard (photograph 46). There are a number of pillars that belong to Hindu temples especially in the south west and for a length of 51 feet from east to west of the structure<sup>97</sup>.

The roof's central portion is built at a height of eight feet to allow the infiltration of light but it looks like it was built to form a second storey or a dome. There are perforations in the side walls and the light that is filtered through them is not sufficient and so the central part of the roof that is elevated helps in making the structure have good light and ventilation. All the materials used for constructing this mosque were not from the Hindu temples but some materials were also quarried and they do not give a smooth finish<sup>98</sup>. A tomb that belongs to son of the 13<sup>th</sup> century saint called Mahabari Kandiath is there inside the courtyard.

Adjacent to the Adalat Mahal another mosque's remnants are seen which is similar to this mosque on the road side, also built using the materials from Hindu temples. Since this is a small dilapidated mosque many scholars have ignored it.

**3.5.1.3 Mosque and Tomb of Hazarat Sayyid Ali Shahid Pir:** During the reign of Ali Adil Shah I a mosque and tomb structure was built in Bijapur located close to Mihtar Mahal on the south east direction for Hazarat Sayyid Pirwa, a saint who was killed in a battle and therefore called *Shahid* or martyr. This structure was built by Adil Shah I in the memory of the saint after the mid-16<sup>th</sup> century. So scholars wonder why Adil Shahi I built a less attractive tomb for himself. The unique features of this mosque are the roof and the *mihrab*.

The mosque is about 35 feet square not including the *mihrab* buttress placed on an elevated platform and a flight of four steps leads to the mosque. Instead of a dome the mosque has a wagon-vaulted roof which is uncharacteristic and covers the mosque completely. It rises up steeply and has a central ridge covering the entire length of the mosque. The entire ceiling has three sections due to the small projections of the slanting arches and these divisions have small panels because of the vertical and horizontal supports called ribs.

The nine-sided alcove where the *mihrab* is placed is very unique seen only here and the two sides in the front have a doorway that is exclusively placed in the northern direction creating a chamber for the *mihrab*. Apart from these feature there is also a dome that looks like a chimney, over the *mihrab* section and this shows the double doming that is seen above the roof's edge. The mosque had rich decoration on

white marble with blue enamel but only traces are visible in front of the *mihrab* and recognizing that is also difficult as white tiles have been laid everywhere.

The mosque's frontage is very beautiful due to the number of lines of moulding done around the arches with cusped outer arches and stucco decorations especially on the spandrels that have medallions (photograph 47). The cornice with very rich decoration makes it look spectacular along with two *minars* and a merlon that is shaped uniquely. The mosque has a courtyard in front and the tomb of Hazarat Sayyid Ali Shahid Pir is a simple structure and its gateway is on the northeastern corner of the mosque (photograph 48).

At present some individuals own the entire premises and in the courtyard there are houses and storage rooms. An approach road to the mosque is needed as it is not there.

**3.5.1.4 Malika Jahan Begam's Mosque:** On the west side of the fort near the new bus station this mosque is located and it is also called the Zanjiri mosque as it had small stone chains hanging from the cornices but they do not exist anymore. Ibrahim Adil Shah II constructed this mosque A.D. for his wife Malika Jahan in the year 1586; she was the daughter of Quli Qutb Shah of Golkonda.<sup>99(a,b)</sup>

This mosque is small in size but is a well-proportioned structure built on an elevated platform which has a huge cistern with a fountain in the center of the platform (photograph 49). This structure shows how during Adil Shahi period Architecture has developed in Bijapur. From mortar the architecture shifted to stone decoration which is a major shift and artisans excelled in creating geometric designs and also the interlacing of Persian and Arabic letters with stone blending to form a design can be noticed here.

This mosque has a rectangular shaped plan with three arches of equal size on the façade. The center arch is cusped and has stucco design on the spandrels (Plan 2). On the plinth there are two slender minarets that are like buttresses and on the top they have a dome which is bulbous in shape. This is decorated by leaf designs that is encircling the beam with buds at the top of the design which can be noticed on different places on the beam (photograph 50). The minarets are constructed here only as decorative pieces and they do not have any function. At the back raising from the

roof level there are two more minarets and they also have the same designs like the ones in the front. There is a decorated parapet which is perforated situated along the top of the structure and this was repaired some years ago as it was damaged. The mosque has small *chattris* or canopies that have small ornamental windows just above the piers of the façade arches. Below this are the well decorated cornice and their harkets which makes a spectacular combination. Over the central bay of the ceiling is a bulbous dome which has petals around the lower side and minutely decorated on the plaster.

**3.5.1.5 Andu Mosque:** From the citadel on the road leading to the Landa Qasab Bastion the Anda Mosque is located and due to its egg-shaped dome it has the name ‘Andu’. Though it is not a two storied mosque (photograph 51) it is a two storied structure. The plan of this structure is very special at it has used an excellent method of structure. The mosque is in the upper storey whereas the hall below is used as a *serai* (photograph 52). The structure has very fine masonry joints and the stones have been dressed well which makes this as the best construction in Bijapur. The mosque also sports a melon shaped dome which is ribbed as well apart from which the *minar*’s finials that are having the bud shape are also ribbed (photograph 53).

A narrow stairway leads to the mosque and its façade has three arches on the west side of the elevated platform. There are very fine carved cut stones seen on the arches as well as inside the mosque. There are no brackets, corbels and the slots made for them remain empty making the mosque look incomplete (photograph 54). On the roof there are a number of stone minarets that decorate the roof and at the back of the dome a projecting cove that forms the niches for prayer (*mihrab*) has four minarets that bunch around the base of the dome. On the corner of the roof there are four minarets with fluted domes and they beautify the roof. Over the last four hundred years the structure has not been affected by the weather which shows the high quality of masonry work done on this structure. To retain the structure’s appearance embellishments are applied with great caution.

The lounge in the first floor is a very pleasant place as it gives enough privacy for the people to relax after prayers. The absence of the *minbar* or pulpit may be the reason why it is elevated Women’s mosques does not have *minbar* and so men cannot

enter them or speak to the women who are worshipping there. A thin decorative horizontal line separates the two stories.

In this mosque the front looks as if it is unfinished because though the corbels and slots have been made the bracket have not been made and inserted. A perforated parapet or terrace seems to have been started on the south end of the terrace. In the ground floor a shed which was constructed recently obstructs the majestic view of the mosque.

**3.5.1.6 Chinch Diddi Mosque:** The location of this mosque unique as it is situated on a huge projection in the south-east walls of the citadel (photograph 55, 56). It is a very plain mosque with no decorations it with a few attractive wall paintings as noted by some scholars though it is now completely damaged.<sup>100</sup> These paintings are very different from the paintings seen in Kamatagi water pavilion. On a deeper investigation the construction of the mosque looks to be a later addition and this assumed because the masonry is stronger in the arches which are supporting the mosque as well as the wooden cross beams on which the mosque is laid. The city's east, north and southern blocks are clearly visible from a raised platform that is built in front of the mosque.

The façade of the mosque is made up of five same sized arches with a small cornice. The mosque has a bulbous dome. There are two different reasons for the unusual name the mosque has. One reason is that *diddi* means back gate and *chandri* means a surface having a multi-coloured and glazed look which was originally seen on the walls. Another reason for this name is that chinch means tamarind. Even today at the village near this fort there are a lot of tamarind trees which could be another reason for the fort to be called Chinch diddi mosque.

**3.5.1.7 Mustafa Khan's Mosque and Gateway (*Badi Kaman*):** From the fort to the Allapur Gate there is a main road and at the north of this main road is the Mustafa Khan's mosque. In the local dialect the large arch which is the entrance of this mosque is called Badi Kaman or the big Arch (photograph 57). The arch stands all by itself with no support or attachments and a close examination reveals that it is an unfinished structure which is in ruin. Some conservation work has been going on for



many years in order to preserve this structure. Though the gateway was a very simple structure with a roof now only the eaves are remaining on all the sides.

Like many other mosques seen in Bijapur, this mosque is also built on a raised platform of about five feet high and all around the basement of the mosque there are *sarais*. The plan of this mosque is simple. There are three arches on the façade of the mosque and the one in the center is the widest (photograph 58). There are three bays in the mosque and the dome is supported by the central bay. The vaulted ceilings of the bays on the sides are very attractive. The *mihrab* has seven sides and the central bay is seen with three of the sides opening into it.

On both sides of the façade there are two incomplete eight sided buttresses of *minars*. On the two piers in the center a profound cornice which overhangs the arches of the façade supported by double brackets. The stilted dome rests on the clerestory which is above the ceiling. Conventional petals design is seen on the base of the dome covering the base. The clerestory is square in shape and has seven arches on each side and in the corner there are a few small minarets (photograph 59). Almost all the merlons on the clerestory are damaged or destroyed. Due to the lack of minars and parapets the mosque looks unfinished. This mosque has a large cistern in front of it which is dry.

There was a large palace behind the mosque but only the remains of the palace are seen there. From the remnants there it is possible to gauge the size of the large palace.

**3.5.1.8 Mecca Mosque:** Mecca mosque is enclosed by a high wall. It is located at the center of the fort and can be reached if set off in South east direction from Anand Mahal. Many scholars have praised it for its beauty and it is considered as one of the most attractive mosques in Bijapur. There is no information available as to who built this mosque and when it was constructed. Henry Cousens has been able to consider this as a mosque built during Ali Adil Shah II reign based on the style, masonry, ornamentation on the surface, the finishing of the mosque and material used. Also near Asar Mahal there is a pavilion Pani Mahal where the same finish and style is available and so it appears that the workers who constructed the pavilion must have constructed the mosque also <sup>101</sup> but during the period of Ibrahim Adil Shah II also

similar architecture is observed and so it has been assigned to that era in the Gazetteer.<sup>102</sup>

The size of the mosque is measured and it is 32 feet 3 inches by 30 feet 8 inches. The façade has five arches and each spans up to 5 feet and 3 inches and they do not curve like the arches in other Bijapur edifices but these are more pointed and so it is very unusual (photograph 60). The decoration on the central arch is a spectacular piece of work cut in stone. It is five arches deep, and is therefore divided into 25 squares of 4 feet 3 inches in diameter each. The dome which is in the center has taken in 9 squares from these 25 squares. The arches are very tall and they are measured as 7 feet and three inches starting from the floor<sup>103</sup>. The mosque's *mihrab* is beautifully carved and adorned with the images of the mosque, tomb, alcoves and lamps that are seen hanging (photograph 61 a,b,c). The mosque's façade is exquisitely decorated with small bulbs with a metal ring are cut from a greenish slate and the same stone is used to make the eaves as well as the brackets.

The purpose of the unusually tall walls on the three sides namely north, south and west, seem to puzzle scholars and historians. The eastern sides of the northern and southern walls are not fully completed. This enclosure is rectangular in shape. The walls though huge and solid do not look like they were built for defense purpose but according to the study by Henry Cousens it maybe to block the noise and smell from the elephant stables that were outside the mosque<sup>104</sup>. There are large square holes in the inner side of the northern wall appear to be a structure to receive the ends of some beams that may be part of the roof or shed that was intended to be built. This deduction is because the holes are placed at a considerable height.

In the same site the old mosque was razed down to build a new mosque<sup>105</sup> and this may be to help the women from the royal family to have a place of worship. This could also have been a reason for the construction of the huge walls on all the sides of the mosque. This mosque also does not have the *minbar* and so it is assumed that the mosque was built for women. There are two towers in this mosque which looks like they belonged to the earlier mosque that was there in the same site. The towers are circular in shape, were made of bricks and there and there is no indication that skilled labour was involved in this construction. There appears to have been a roof on top of the towers which is not there anymore and the eaves of the roofs alone remain in that

place. The spiral staircase inside the towers is also not present anymore and it is assumed they were destroyed for the wood in them by the locals. From the appearance of the towers they do not look to have been used for *azan* or prayer call like in other mosques (photograph 62, 63).<sup>106</sup>

It is believed that in the final decades of the thirteenth century this mosque was built by a famous Haji named Pir Mhabrai Khandait. He along with his son and a large number of followers who were fully armed had descended in Bijapur and they had settled near the fort. This place was ruled by Raja Mangalawada and had a large number of Hindu temples, a strong hold of the Hindus.<sup>107</sup> The local people did not like the presence of the Muslims but were helpless as the Muslims were fully armed and were able to survive the fights they had with the Hindus. As the villagers found it difficult to get rid of the Muslims they decided not to sell them any food and starve them assuming that eventually the Muslims would go away. There were many sacred cows and bulls that were freely moving around the enclosures around the temples which belonged to the Hindus. As the Muslims were desperate for food they killed one of the sacred cows. This disrespectful behavior made the Hindus retaliate and in the riots that ensued, the saint's son and many of his followers were slain by the Hindus. After the riots ended the king summoned the saint and enquired as to why he allowed his followers to kill the sacred cow. For this the saint replied that he and his followers were starving which made them get hold of the cow and kill it as they had no other option. The saint also said that they did not know that it was a sacred cow and promised the king he would bring it back to life once more. He asked his followers to get all the bones of the cow and when he uttered a magic charm the cow bounced back alive which was proof enough for the king to understand the power of the saint. The Raja gave the saint permission to stay in Bijapur and also gave him a small piece of land to live. It is believed that the Mecca Mosque was built by the saint to practice his religion and he built a huge wall around the mosque.<sup>108</sup>

Though this mosque is still in good condition there are wild plants that have grown outside making it difficult for people to enter the mosque. If the concerned authorities clear the area and develop a good approach road, this mosque can attract a large number of tourists as there are many other important monuments near this.

**3.5.1.9 Nau Gumbaz:** Nau Gumbaz is a unique mosque located within the domain of Khawass Khan's palace, close to the Mustafa Khan's mosque in the north east direction. The Mosque can be reached if travelled towards south of the Station Road. Nau Gumbaz means nine domes a unique structure in Bijapur; each of the nine domes are built above each bay with arches in its body. The four domes in the middle are shaped like pyramids and they are vaulted structures. This multiple doming structure was more common in Gujarat and not part of the Bijapur architecture. Instead of *minarets* there are two small low domed *chhatris* in the corners of the façade of the mosque and this is also an unusual feature. In the central piers there are elongated *chhatris* which are thinner and longer in size.

In the façade the three arches are not very tall but they are very wide and the widest is the central arch. The brackets and cornices are damaged. The walls inside and outside this mosque are whitewashed which has covered the beautiful decoration in the interior that was once seen in the plaster. A staircase was there in the outside wall on the southern side of the mosque.

**3.5.1.10 Par Khan's Mosque:** This mosque is located to the east of Haji Hasan's tomb and it near the circle from Jami Mosque to Allapur Gate. The structure has been measured to be 37 feet by 17 feet with two *minars* at the gateway which leads to the north and there is a damaged cornice visible here (photograph 64). The façade of this mosque has three arches and the one in the center is the largest. The unique feature of this mosque is that even to this date water from here is used for irrigation.

**3.5.1.11 Dhaiwadi Mosque or Dharwadi Mosque:** This mosque is a beautiful structure that is located to the west of Allapur Gate at a short distance and on the way to the Jami Masjid. The name Dhaiwadi *masjid* means a mosque for the husbands of the wet-nurses called *dhai* who lived in the village (hamlet)<sup>109</sup> or *wadi*. Locals call this as Dharwadi Mosque which is not correct. This mosque's dimensions are 29 feet 9 inches from north to south and 23 feet 9 inches from east to west and so the mosque's plan is rectangular in shape. The mosque has a bulbous dome on the top and the pendentives are richly decorated especially in the center. The mosque looks beautiful with the three arches on the façade that have two alcoves each on either side of the arch (photograph 65).

The beautifully decorated façade consists of stucco decoration and it has medallions that have Arabic letters, the cornice and merlons are of good quality but not intact. There are two tall minarets in the front that rise above the level of the roof. The pattern used to build these minarets seems to be very unique compared to other patterns used to build minarets in Bijapur. Because of the eight curves on the minarets it can be called an octofoil pattern and the minaret appears like a cluster of columns that have narrow ribbon like bands called fillets in the gaps.

**3.5.1.12 Ibrahim Rouza Tomb in Bijapur:** Ibrahim Rauza is one of the most popular tombs is located outside the city walls towards west 400 meters away and it is beyond the Mecca Gate on the road that leads to Navaraspur. The structure is placed on a high platform inside a large square enclosed area and this tomb facing the mosque. A large square cistern and fountain are built in between with a garden surrounding them (photograph 66). This construction<sup>110(a,b)</sup>, on the south door was basically constructed to build a memorial for Ibrahim's queen Taj Sultana. There is another inscription<sup>111(a,b)</sup> that gives an explanation on the south door that the construction was completed by Malik Sandal in 1626 A.D. costing 1,50,900 huns and it took 5633 workmen who were employed for 36 years, 11 months and 11 days (photograph 67).

Ibrahim Rauza is the most elaborately decorated structure in Bijapur that has a tomb and a mosque. This structure is enclosed in an area of about 400 square feet with a towering gateway built on the northern side exactly in the center and has 4 minars built to decorate it (photograph 68, 69). The tomb is 116 square feet which is built on the eastern side and this structure is highlighted because of the platform on which it is placed. The platform is 12 feet high, 360 feet long and 150 feet wide with the tomb built in the centre. On the western side there is a mosque. There is a flight of steps that leads to the pinnacle of the platform and these steps are flanked by minarets on each side of the steps. The tomb chamber is around 54 square feet in size from outside and is around 39 feet and 10 inches square from inside. There are two rows of arches out of which one spans 16 feet and the other spans 12 feet and together they open two colonnades (photograph 70, 71). A dome is built on the second floor and its base begins from the roof of the ground floor and the base of this dome is decorated with small minarets. The main structure has 4 minarets and they are placed on each

corner and are about 80 feet tall, with many small minarets built on the parapet at equal intervals.

There are doorways on four sides of the funeral chamber that is placed in the middle and they are flanked on either side by stone windows that are artistically perforated. Above the window is a pediment that is filled with Arabic writing that are surrounded by perforations which are placed in and around the letters (photograph 72). The structure has teakwood doors with the panels that are carved with inscriptions in Arabic. The ornamented carved iron crossbars carrying iron bosses are also found on the doors.

There are pillars that represent the Hindu system of architecture and these are found in the corridor having capitals that are decorated with cut stone brackets. Around the central chamber a double arcade is formed with the row of pillars in the arched verandha (photograph 73). There are seven arches that are constructed in an Indo-Islamic style on each side of the square that is encircling the platform which is 20 feet broad. These arches have a span of 10 feet so that they correspond with the arches that are built in the inner colonnade. The outer five arches that enclose each side are well associated with the inner colonnade and together they form a platform of 12 feet wide that surrounds the chamber. There is a large polished block which is the floor. There is a level difference of 15 inches between the outer verandha and the floor. Staircases are built inside the walls behind the east and west doors in order to reach the upper chambers.

The walls of the tomb that are outside are decorated richly with arabesque which is shallow surface tracery. The arabesque and words from Quran along with Persian verses are interwoven to make a beautiful pattern. In order to highlight the exquisite patterns this was painted but over the centuries this has been affected by weather and so only in a few places its beauty is visible.

There are six tombstones placed in the central chamber and they are kept in a row which is placed from east to west. They are as follows: 1. Taj Sultana, 2. Haji Badi Sahiba, Ibrahim's mother, 3. Ibrahim Jagat Gir, himself, 4. Zuhrah Sultana, his daughter, 5. Darvesh Padshah, his son and 6. Sultan Suleiman, another son (photograph 74).<sup>112</sup> The difference between the tombs of the men and women are

making it clear for the onlooker because of the long arched ridge along the top of the men's tomb while the tomb of the women is flat. The bodies are laid in the graves with the head placed on the north. The body is turned to its right so that it faces Mecca.

Many of the structures in Bijapur are noted for their unique features and Ibrahim Rauza's most unique feature is the flat ceiling or the hanging ceiling as termed by many earlier scholars in their works. The ceiling spans the breadth of the room which is 39 feet 10 inches square with a wide margin of 7 feet 7 inches on all sides. The ceiling is seen to curve in an upward direction all around and face inwardly making a perfectly flat square in the centre that is 24 feet square. When this was scrutinised closely it was found that there are small stones arranged side by side without any arch to give support for the ceiling. Experts feel that this is an architectural wonder that defies all construction norms<sup>113</sup> bala and the builder was very confident about the work he had undertaken and was very confident with the material he chose and his workmen. The roof is a 50 feet square with 6 feet thickness which explains the logic of this architecture. On all the four sides this is supported for fifteen feet and is left free only in the center. Since the outer edges are heavy the possibility of spreading is less and the breakage in the center is only possible if something compresses it in the center which will not happen.<sup>114</sup> From the upstairs corridor of this structure it has been noted that there might be a danger of loose stones dropping down but these are also grounded against the wall by rebetting the edges and in some cases the stones are tied together with iron clamps.

The internal arrangement in this structure is a unique feature of the Islamic architecture. In the upper room the square has been converted into an octagon with the use of pendentive and the same technique has been used to convert the octagon into a 32 sided structure. This has been handled very carefully before the beginning the drum of the dome. The drum extends above the coved ceiling and goes in an upward direction going beyond the supporting drum and the space where it goes above is not seen, used and is very dark as there are no windows. The dome of this structure is proportionate with the size of the tomb and minars seen on the corner.

The mosque which is built on the western side of the platform is also built in proportion to the tomb's size (photograph 75). In Bijapur most of the mosques are small but in this case both the size as well as the decoration of the mosque is almost equal to the tomb. The interior is not as grand as the exterior and it looks similar to the Jami mosque but the exterior is filled with intricate designs. Out of the five equal sized arches seen in the mosque only one is decorated whereas on all the four sides the tomb is decorated (photograph 76). The stucco medillions and the cusped central arch are the decorations that enhance the looks of the facade. The mosque has five arches along its width and three arches along its depth and this forms fifteen bays of the same size with a flat domical ceiling for each bay except the one in the center. The central one has the dome above it and this structure is similar to the Jami Masjid. The mihrab is an octagonal structure that is devoid of any decorations, has a buttress projecting on the back wall. It is said that originally the back wall was having a miniature mosque existed on it as a decoration but Aurangazeb ordered it to be removed as it was considered orthodox.<sup>115</sup>

The Ibrahim Rauza has four minars that arouses the curiosity of the people who have studied this. The mosque has four minars in the corners of its facade which are taller than the minars of the tomb but they are thinner with less decoration when compared with the facade. A group of four minars are built at the level of the roof is very attractive. Along the parapet there are some small minarets that also follow this same pattern for grouping and these minarets are placed around the base of then dome on the square platform. The minarets have shafts that are richly moulded in equal intervals and the excellent qualities of work on these add grandeur to the structure. The minarets have a dome shaped like lotus on top that is placed inside a ring of petals (photograph 77). A carving from a single block of stone is done under the cornice of these minarets.

In Bijapur a locally available rock is the Basaltic trap rock and it is with this the entire Rauza has been constructed. This rock is made of fine grain but is tough and gets harder over the years of exposure to the weather. For craftsmen this rock is easy to work on. This rock is either dark rich brown or greyish brown in colour and at times it can also be black but when the work is done on it, it shines like marble. As the quality used for the work is not very good one can see there has been a large



amount of damage. To get more stone one has to quarry on the site area where the work is being done. The length of the stone is based on the local fit which can handle any force.

The Moughals sieged Bijapur in 1685-86 A.D. and they tried to dislodge them but the arches were destroyed in the north-eastern corner by a ball. In 1846 A.D. the tomb was repaired by Captain Hart R.E, who was the superintendent for this work from the company Bombay Engineer corp. Captain Hart was an expert and his expertise helped in renovating the broken arch and buttresses between the inner colonnade and the main structure, which have given more strength to the tomb.<sup>116(a,b)</sup> Some of the cornices were very difficult to be repaired and so they were carefully taken apart small piece at a time as there was a threat of the whole structure getting destroyed fully even if a small mistake occurred.<sup>117(a,b)</sup>

**3.5.1.13 Gol Gumbaz:** Gol Gumbas is the tomb of Sultan Muhammad Adil Shah and it is the biggest and the most famous structure in Bijapur. This structure has a tomb and a mosque, naqqar khan or a drum house, a large entry, rest house and other facilities in an enclosed area bordered by a wall (Plan 3) (photograph 78). The King on succession started the work on his own mausoleum in order to complete the work before his death. The monarchs of that era aspired to leave behind a spectacular tomb so that it would be the best as compared to their predecessors' tombs. Compared to Mohammad Adil Shah's tomb his father Ibrahim II's tomb is more exquisitely executed and the craftsmen and workmen could not do this better than the earlier work. So Mohammad Adil Shah decided to make his tomb much larger and making all the other tombs look insignificant when compared to Gol Gumbaz.

There are no historical documents that gives the details of the time it took to build it, how much it costed, the architect who designed it or even when the work was commenced. There is a possibility that this work must have started the moment Sultan Mohammad Ali ascended the throne because there are some scholars who have recorded the fact that the plastering work was still on progress at the time of the monarch's death<sup>118</sup> but local legend says that it took ten years to complete the structure and probably the work was completed in 1650 A.D.<sup>119(a,b)</sup> Many scholars by mistake written in their works that this was the tomb of Sultan Mahmud but this confusion is cleared by the inscription<sup>120(a,b)</sup> which is placed above interior of the

southern door way. This inscription clearly indicates the name as Sultan Muhammad and a term Mahmud is also seen in the inscription meaning laudable. This is a magnificent structure and has the grandeur can be seen on the walls but nowhere the name of the architect is mentioned. The architect has had a conception that is unimaginable and cannot be easily compared and there is a possibility that it could have been Malik Yaqut of Dabul who undertook such a humungous project.<sup>121</sup>

Gol Gumbaz has a very simple architecture even though it is a very huge structure. The structure can be conceived as a large cube with a very big hemispherical dome with four octagonal towers built on the four corners with bulbous domes build on each of them. On all the four sides there are cornices that are over hanging which is another unique feature that is noticeable. All the walls are divided into three arches each and the monotony of the walls are relieved by the construction of the towers that have seven three-centered arch<sup>122</sup> windows in every single storey from the base to the top.

The tomb has very thick walls on the side which is 9 feet in thickness made of cut stone. This stone is the usual dark grey basalt stone which is available in Bijapur and this has been cut to a height of over one foot. The four walls have been designed like three arches each in which the arch in the centre is the widest made of cut stones and the ones on the sides are constructed with rubble. The central arch has got paneled on such a way it has the dimensions of a regular doorway (photograph 82). The plaster work of the spandrels is imprinted with the decorations of bracket motifs (photograph 79). On the north side of the structure which is on the back a portion is added. The central archway here is even now open with an octagonal shaped chamber indented as the final resting place for some important persons (photograph 80). This is an unfinished structure and the construction looks like this was built after the construction of the main structure and the vault here has the same dimensions as the others.

There is an arcade of arches just above the cornice and due to the way in which it has been spaced it allows a covered passage that is build all around the structure to be well ventilated and allow natural light to penetrate. Over this at the dome's base a platform is built along all the sides of the structure and that is protected by the parapet built on the outer side (photograph 81). This structure has massive

merlons that appear to be a little independent in the form of ternate leaves (photograph 82).

The geometric analysis of the structure is very interesting from the architecture point of view. The structure has a large square in its base and within this two overlapping squares are placed in such a way that it divides each side of the large square into three equal divisions. The alternate points of these divisions are made to join together and thus the eight points of the two intersections are made by chamfering the corners of the two smaller squares. The octagon that has been derived thus leads to the construction of the circular shape that was required to build the dome. Tall arches that were built along the sides of the intersecting squares helped in locating the eight corners of the octagon and they helped in forming the corners of the octagonal platform over which a circular ring of masonry was developed. This helped in the perfect erection of the dome.<sup>123</sup> The lines connecting the intersections, arch's points and corners of the outer squares helped in the construction of the concave spherical triangles that are called the pendentives.

The dome is a hemisphere that has a diameter of 124 feet and 5 inches. The outside of the dome is plastered this vault has eight small openings through the drum. At the base of the dome or the springing the wall is 10 feet in thickness and as it reaches the crown the thickness is reduced to 9 feet especially at the flat section. This makes the external diameter of the dome 144 feet at the springing. From the level of the floor that is around the tomb to the top of the dome is 178 feet. There is a drop from the gallery to the floor below and this drop is 109 feet 6 inches. The construction of the dome is by laying the bricks horizontally with thick layer of concrete made of a mix of ballast stone and lime mortar.

From the top of the dome a rod projects and it is around 8 feet. This was once famous to have carried a metal finial and this crescent finial was promptly taken away by Raja of Satara to Gulbarga and it was used to decorate the tomb of Pir Khwajah Banda Nawaz.<sup>124</sup>

The whispering gallery is a very exclusive feature of this structure. This passage is located around the inner base of the dome and it is seen hanging out of the walls and into the structure with the cross arches for supporting it below (photograph

83). From the terraced roof located around the drum of the dome one can gain entry into the gallery via the eight small doorways. The gallery is placed at a height of 110 feet and it projects up to 11 feet from the wall. Due to the enormity of the dome echo is produced. If one places the ear on the wall of the dome then whatever anyone whispers on the other side is audible. Gol Gumbaz is the only example for this kind of architecture in Bijapur and Razzaq Qadiri which also has similar galleries does not have the unique acoustics effect due to the smaller size of the galleries.

The top square portion of the domes houses the octagonal seven storied turrets and these turrets are capped by tiny domes with small minarets at the base (photograph 84 a,b). There are windows that are shaped like a lancet built on the outer surface of each storey. There are winding narrow staircase that leads to a passage towards the pigeon hole built on the towers.

A massive cornice is seen placed about 90 feet above the ground level on the outer side of the square portion of the structure. On an ornamentally carved stone corbels that projects around 11 feet and 6 inches from the wall the biggest cornice of Bijapur has been laid (photograph 85). This cornice has very huge brackets whose height is seven and half feet and is buried half a foot into the wall. The cornice was in a very bad condition and on the southern side over the entrance alone it was renovated in 1879 A.D.<sup>125</sup> The other three sides were not renovated. During the renovation the important part of projecting the cornice was not ignored and so along with the brackets and the two important supporting structures were also given equal importance. This structure is the heaviest in Bijapur and is the most innovative accomplishments of that period.

There are duplicate tombs of the Sultan Muhammad and the others built on the center of the mausoleum under the dome on a platform that is 77 feet square and 24 feet high (photograph 86). In this part the duplicate tombs of the grandson of Sultan Muhammad (son of Ali II), Muhammad's younger wife, Arus Bibi, the Sultan Muhammad Adil Shah himself, his favourite mistress Rambha, his daughter and his older wife<sup>126</sup> have been built while the original graves are in the vault below the western doorway. The original tombs are not placed exactly as the duplicate instead there are three tombs on the east of Muhammad instead of two whereas to the west of Muhammad there are two tombs instead of three.

The monuments have discussed so far are built on shallow soil but the huge basement is made to rest on the solid basalt rock. A structure will be strong and stable if the materials used are supportive of such qualities but in Gol Gumbaz the masonry is poor in quality and it is only a thin cover of cut stone masonry is visible. Also one can see the blocks are made to stand on thin edges while the core of the structure is just very rough dull brown local Basalt but the mortar used for the structure is of the best quality.<sup>127(a,b)</sup>

The meteorite as identified by the locals is a small stone which is seen hanging from a chain above the southern doorway is called “bijili-pattar” by the local people and it is believed to have been brought from Arabia. There is also another belief that it fell in the area during Muhammad’s reign. During the renovation in 1879 A.D. the stone was taken down as the corbels from which it was hanging were in a dangerous position. This was examined and it was found to be a pebble probably of green quartzite or a hornstone and as it was worn out by water it is smooth and rounded. Since then this stone has been identified as nephrite or jade and has been replaced in its original place.<sup>128</sup>

On to the west of the great tomb a mosque has been constructed on the platform attached to the tomb and for many years this was used by travellers to rest (photograph 87). On the facade of this mosque there are frivarches and the arch in the center is much bigger than the rest. The facade has a cornice that is rich and deep but has been damaged over the centuries. There are two very slim minarets that flank this facade and their design is the same as that of Ibrahim Rauza. A high conical dome is placed on the top of the mosque and at the base of the dome on the square platform there are miniatures that are elegantly decorated. This mosque has very good proportions and is not decorated too elaborately but is as simple as the tomb.

On the south of Gol Gumbaz, at a short distance from the gateway at the naqqar Khana or drum house at certain designated times music used to be played (photograph 88). This was also another unfinished structure that has been converted into an Archaeological Museum. In front of the naqqar kahana various cannons found in Bijapur and places around it have been kept as an exhibition (photograph 89).

Large scale renovation took place during the second half of the 19th century and at that time the brackets and cornices in Gol Gumbaz that needed to be repaired were undertaken by the government. Most of the work was carried out in 1879 A.D.<sup>129</sup> when originally the plan was to repair small damages but when the task began the fragile brackets and cornices which needed attention were also taken into consideration. Many of them were totally removed and assembled again with new pieces wherever it was very essential.<sup>130</sup> Between 1924 and 1928 A.D. the cracks that were seen on the domes were filled up at a cost of Rs. 8873 and four arches of the arcaded south side of naqqak khana which is part of the Gol Gumbaz was also repaired.<sup>131</sup>

**3.5.1.14 Tomb of Ali Adil Shah I:** On the south west part of the Bijapur city, the tomb of Ali Adil Shah I, the earliest built royal tomb in Bijapur, was built and it is located on the road to tomb of Pir Shaikh Qadari. The tombs of the royals before Ali Adil Shah I were built in Gogi a village near Belgam which was a gift received by Yusuf Adil Khan from the King of Bidar Muhammad Bahmani. The tomb was built by Ali Adil Shah during his era and its construction was around 1580 A.D. the year he died. This structure with no decoration is 100 feet by 60 feet. The outer row has five arches and the ends are wider than the rest. They enclose the central chamber (photograph 90) (Plan 4). Elizabeth Merkingler states that, 'this is the first example of a tomb surrounded by a corridor in the Deccan.'<sup>132</sup> There are three arches in the inner chamber on each side and the central arch functions as a door way. The arches on the sides have windows that are lancet-shaped and are made of stone (photograph 91). There is no plaster on the outer walls from the floor to the cornice. There are four graves in this chamber belonging to two adults (a male and a female) and two children. Just above the northern doorway an inscription<sup>133</sup> is seen which was painted and now it is faded. This inscription consists of sacred writings from the Shiah faith. Also the words Allah and Muhammad and the throne verse are available in the inscription (photograph 92). A staircase is built at south end of the east face belonging to the inner wall that leads to the roof. The distinctive ceiling a model for the style of vaulting style and is divided into three compartments by the large archways (photograph 93). The tomb that is devoid of decoration probably was built in a hurry. In this tomb's enclosure close to the south east there is a tomb-stone in dark greenish black basalt which is beautifully cut and polished built on an elevated platform with

elaborate decoration (photograph 94). Such an ornate platform is not even seen in the tombs of Ibrahim Adil Shah II or Sultan Muhamad Adil Shah and the only comparison for this is the platform of the Jahan Befgam's Tomb at Ainapur. Till date there is no information as to whom the tomb belongs to and only very deep and extensive research can help in finding these facts. The tomb-stone currently is not maintained well and the decorations have been disfigured or destroyed by some culprits and it is suggested that proper measures are taken to protect the monument from further deterioration by the concerned authorities.

**3.5.1.15 Ain-ul-Mulk (Tomb and Mosque):** Near the village Fatepur the tomb of Ain-ul-Mulk is situated and it is about two and half kilometers to the east of Bijapur. This tomb is built on a wide stretch of barren land. Ain-ul-Mulk was a nobleman from Bijapur during the reign of Ibrahim Adil Shah I and a rebel. He supported the Prince Abdullah who wanted to reign and in the tumult that ensued in 1556 A.D.<sup>134</sup> He was killed. This large tomb built in the Bahmani style is one of the earliest tombs in of this kind in Bijapur when Bijapur did not have an architectural style of its own (photograph 95). This tomb's decoration is grander than that of a king's tomb and when compared to the tomb of Ali Adil Shah's tomb this is much larger. There are no reasons available as to why this was grander and larger, and also why was Ali Adil Shah's tomb smaller and very plain.

Another name for this tomb is Chota Gol Gumbaz or small Gol Gumbaz because of its huge size and its square in shape with a graceful dome which is semi-hemispherical in shape. This monument is far away from the city and it does not have staff to take care of it and maintain it. Usually visitors are not able to enter the monument as both the mosque and tomb are kept locked; one can view it only from the outside. The tomb is a square structure with two rows of arches of equal size and they have special decoration. Tomb's entrance is in the south of the structure and the arch that is accommodating the door is seen having only one apex or cusp. The dome has very good proportions with the cubical structure and is made of good quality. In the corners there are chhatris with small and pretty domes because of which the base of the dome looks elegant. On the western side at the base of the dome there is a small window which helps in sending the light to the inside of the dome. The walls inside

are decorated with stucco shaped like lozenge in the form of pendants or censers and these are hung on the walls by chains.

To the south west side of the tomb a small mosque is located on a plinth and it is decorated very elaborately but the sides of the mosque are not parallel to the tomb (photograph 96). The façade of the mosque has arches that are equal in size and the surface has rich decoration which is delicate tracery which has a great deal of lace-work, there are medallions and plenty of stucco tracery can be seen in the interior of the mosque (photograph 97, 98). In the corners there are small minars and also above the central piers there are two minars in the front. The ornamentation is also seen on the kanguras or merlons of the parapet and around the edge of the roof which have a very elaborate sketch and its surface has tracery in stucco. In this structure the cornice is seen placed above the arches closer to the roof line. The remnants of some structures are seen near this but so far it has not been possible to find out from the remains anything about those structures. Now there are no structures near the two structures and the plane lands help in seeing this structure very well even from a distance.

**3.5.1.16 Jahan Begam's Tomb at Ainapur:** Rulers or sultans of Bijapur have built very good and exquisite tombs for their wives and there are a number of such structures in Bijapur. Among them there are two which are noteworthy; they are Ibrahim Rauza which was built by Ibrahim Adil Shah II for his spouse Taj Sultana and the tomb built for Jahan Begum, the wife of Sultan Muhammad Adil Shah. This is an unfinished tomb is about five kilometres from Bijapur and it is located in a village called Ainapur which is on the east of Bijapur (photograph 99). The structure has the foundation and the piers of the tomb but the chamber which is the central part of the tomb remains incomplete except for the three large open arches on each of the four sides. The central chamber is 76 feet square and if this structure had been completed then it would have been another architectural wonder of the Adil Shahi architecture. This structure's plan and size is the same as the Gol Gumbaz including the corner towers and the four open arches.

**3.5.1.17 Afzal Khan's Cenotaph:** In the village Afzalpur also known as Takki this monument was built; it is at a distance of two kilometers from Amin Dargah in the south west direction and four kilometers from the city in the north-west direction.



There are some inscriptions<sup>135(a,b,c)</sup> which mention the importance of Afzal Khan a noble of Bijapur and during the reign of Muhammad Adil Shah's as well as Ali Adil Shah II he was the wazir. During the Ali Adil Shah's period the water connection system was supervised by him and it was named 'Muhammad nad' that helped in supplying water to Bijapur from the Bagam tank which was the source for the water connection system. It looks like the mosque and the tomb was constructed during the period of Afzal Khan's lifetime but they seem to have been completed in 1653 A.D. according to the inscription<sup>136</sup> in the mosque's mihrab.

This structure has a tomb and a mosque with a cistern in the space between them (photograph 100). The shape of the tomb is square and there is a corridor around the central chamber. There are five arches that help in forming the verandah in which arches in the corners are larger than the central arch with their width equivalent with the verandah. The corner arches are larger than the central arch and the ones that flank it on both sides. The dimensions of the central arch and the two arches on both its sides are the same. Above the central chamber where the dome rests on the square extension looks like a pyramid (photograph 101) and it is considered as not being proportionate with the tomb. The plan and design of the ceiling of this cenotaph and Ibrahim Rauza is identical, the central chamber with a domed ceiling above which the dome rises (Plan 5). In the mosque there are two prayer halls that are identical and built one above the other. Because of the lack of the minbar it is assumed that the women went up to do their prayers and this was built exclusively for women. Around the cistern there is an arcade on both the north and south sides this is very unique found only in this monument in Bijapur.

Afzal Khan was specially put on duty by Ali Adil Shah so that Shivaji's continuous attacks could be brought to an end. When Afzal Khan wanted to leave the palace he was warned by the astrologers that he would not come back alive and Afzal Khan who believed this completely drowned all his 63 wives<sup>137(a,b,c)</sup>. Afzal Khan had an agreement with Shivaji that he would meet him on a plateau outside the fort of Pratapghar on 10th November 1659 A.D. When Shivaji came to embrace him he suddenly stabbed him on the back with a sharp tiger claw dagger that he had hidden in his palm and killed Afzal Khan instantly. His body was never brought back and

buried in the grave. As a result the central unpaved space is still remaining empty and unoccupied but there are two tombs of women who were buried without a chamber.

The ruins of Afzal's palace are visible on the south-west side of the mosque and cenotaph at a short distance. There are eleven rows of tombs built in the south west of the mosque and they all belong to women; a total of 63 tombs which are believed to be that of Afzal's wives.

**3.5.1.18 Tomb of Ali Adil Shah II:** The tomb built for Ali Adil Shah II is an incomplete structure close to the north of the fort. The platform on which the structure is built is a 20 feet high platform and it is 215 feet square. This would have been the largest structure in Bijapur to have covered such a large space if it had been completed. The outer row of the square has 7 arches and each arch spans 25 feet developing into an arcade enclosing the inner row of arches which are five each on each face with the same dimensions as the outer arches (Plan 6). The characteristic looks of a Bijapur arch which usually is in a straight line to the crown of the structure forming a curve which looks inverted and this has a specific name called Key stone arch. But in the tomb of Ali Adil Shah II the arches have been constructed in a Gothic style. The intention here was not to have just one dome for the entire structure but the dome to be built for the central chamber. There are winding staircases in each corner piers which are well planned. The entrance to the original graves is situated in the eastern side of the basement (photograph 102 a,b).

Loose dry local basalt stones of a dark colour were used to construct this monument. In the inner chamber on the south a wall has been built which is 2 to 3 feet and this has the base of a doorway. There was a mosque on the western side years ago 106 but now it is open and similarly the eastern and northern sides are also open with no constructions there.

Ali Adil Shah II could not complete the construction of the tomb before he died and as a custom the new king did not complete the predecessor's tomb due to which this tomb never got completed. In this unfinished tomb Ali Adil Shah was buried in the central chamber, on the central platform and it had a superb tomb stone.

**3.5.1.19 Jod Gumbaz:** This group of structures is situated on the left side of the road from citadel to Mecca Gate at about a distance of less than half kilometer in a garden near to Nau Bagh. The two tombs of Khan Muhammad and Abdul Razzaq Qadiri on account of their close proximity and likeness in size and shape to each other are called Jod Gumbaz by the localities or the Twin Domes. (Photograph 103)

The octagonal building on the south side is the tomb of so called traitor Khan Muhammad<sup>138</sup> and his son Khawas Khan.<sup>139</sup> Khan Muhammad remained inactive at a critical movement of was against Moughals, who was in command of Bijapur troops. Afzal Khan who was in the field with him withdrew to Bijapur in disgust and reported to the Sultan about this incident. Khan Muhammad was recalled and as he entered into city through the Mecca Gate he was assassinated. On hearing this, Aurangzeb gave instruction to Bijapur Sultan that the amount of tribute for one year, which Bijapur had obliged to remit Delhi, should be used for the construction of a tomb for Khan Muhammad. Khawas Khan, his son and Minister to Sikandar Adil Shah, in 1675 A.D. found connected with a conspiracy to deliver up the king's sister padshah Bibi, to the Emperor Aurangzeb, with her the whole Kingdom. Then the leading nobles of Bijapur formed a coalition to break the treachery and imprisoned and buried along with his father.

The tomb of Khan Muhammad is an octagonal structure with small minarets standing out from the edges at each of the eight corners in the roof level around the dome. Each side octagonal structure contains a filled-in arch with lattice shaped window, the upper part decorated with a perforated screen for light. The floor of this building is at a very considerable elevation of 15 feet above the surrounding ground level. This is due to the crypt or vault consist the grave being built upon the ground rather than below the surface like in most of Bijapur tombs. Within is one of the finest halls in Bijapur, unoccupied even by the usual counterfeit tomb stone. Henry Cousens mentions that, it may be because of Aurangzeb's plan to fix a marble tomb stone, which was the usual practice of north India and Gujarat and the marble stones laying near the Asar Mahal would have intended for this purpose which was not completed.<sup>140</sup> The tomb of Abdul Razzaq Qadiri is larger than Khan Muhammad's, but is a simple square structure surmounted by a dome. The walls rising almost plain from the ground up to the dome, and the only piece of ornamentation was that of four

small minarets at each corner and a small cornice surrounding the structure with a low psrapet. The saint's grave is in the vault below in the same manner as that of Khan Muhammad's Tomb; even today the devoted followers attend to the ceremonies connected with the saint at the tomb. These two tombs are the only structures that have galleries within the domes other than Gil Gumbaz; due to their smaller diameter they don't have the distinct echo.

To the west of these two tombs is a third tomb, which is said to be that of Siddi Rehan. In the western end of the group is a small mosque with a melon-shaped dome and between the tombs and mosque was a trace of large fountain and reservoir. Now all these structures stand in middle of a large well maintained garden including one of the legendary 'Gorak Imli' tree, this is also called by locals as Baobabtree and the execution tree of Adil Shahi regime.

**3.5.1.20 Mehtar Mahal:** From the gate of the fort towards the Jami mosque on the right side of the road the Mehtar Mahal is located. Though it is called a Mahal or palace it is actually a gateway that is elaborately decorated. The tower is a 24 square feet structure with the façade having two very slim minars built at a height of 66 feet with an entrance that is built through the ground floor with projecting balconies in the first floor and sporting a terrace (photograph 103). The projecting windows or the bay are seen with decorated brackets that are like buds hanging in a row and the buds are connected to each other by sloping tie-pieces in ascending levels (photograph 104, 105). The four sides of this gateway have the projecting and beautifully ornamented windows. The window balcony has a parapet that has lotus panels and a beautiful canopy is seen along the façade and also on the windows which are built on the side faces. There are lancet shaped lights and these can be seen in the front and also one on the gateway to the mosque in the inner courtyard. The brackets that are richly decorated support the overhanging cornice on the two sides that arises from the mullions is an impressive feature in this monument. There are arabesque, lion and elephant perforated on the thin rectangular slabs. The fringes that were hanging from the cornice has been destroyed to a large extent as there was no one taking the responsibility of preserving the monument but the remnants show the exquisite carvings that were executed on this structure. The frame of the wooden door is very big and the iron bosses that are around it are very strong with floral, geometrical and

other decorations embellished on them (photograph 106). The buttresses that are eight sided and belong to the minarets are seen rising from the two sides of the face of the structure and at different levels the cornices have been molded in a horizontal fashion. Recently the parapets between the minars that were also decorated beautifully have been restored as they were destroyed fully earlier.

Two raised platforms are visible in the ground floor that was made essentially for the guards to use them. The passage between the platforms leads to the inner courtyard and there is a staircase that goes up to the main room in the floor above this. Both the ceilings in the ground floor and first floor are flat and they have richly decorated brackets that support the ceiling and these brackets rise from the corner of the rooms. A similar ceiling structure is seen in the Ibrahim Rauza's sepulchral chamber. There are very big cross beams made of stone which are two feet square and they support the ceiling of the upper floor. There are many such blocks that are seen across the room but without any visible support. There are exquisite carvings on the ceiling and the entire chamber has a rich look.

The stone used for this structure is called "Karnool limestone" usually light yellow or creamy gray in colour and it is found some 50 kilometers from Bijapur towards the southeast of the city. They are laminar lime stone that have fine grains that are very closely packed and the texture is tough as well as hard. These stones break with a conchoidal fracture.

A mosque without a dome is built on the west of the courtyard; there are excellent brackets and cornice; also a perforated parapet is seen on the top made of stone (photograph 107). The minarets are seen tapering around the beams and they have a small ball and trident and so it is not built in the usual Bijapur style of bulbous finial which has a ring of levels about half way up and the trellis work seen at the collars at two different heights.

**3.5.1.21 Sangeet Mahal:** The Sangeet Mahal is situated at the center of Nauraspur near the village of Torvi. Nauraspur was the new city built by Ibrahim Adil Shah II and abandoned before it was finished; these places are the remnants of that new city, destroyed by the invading armies. The Sangeet Mahal is also called as Naurast Mahal; it is a replica of Gagan Mahal in the citadel of Bijapur with a smaller scale, and had a

very large arch and two small lancet-shaped ones in the faced, a corridor separates the main building from the large arched façade and the vaulted roof connecting between them is still existing but not entirely.

Though most of the building is in ruins, with the remaining arches, walls, windows and proportions, good enough to imagine what a palace it was in that period. The general appearance is pleasing with the large reservoir in front and the surrounding area. To the south of Sangeet Mahal is one totally ruined building stands inside a high enclosure called Nari Mahal (Photograph 108).

**3.5.1.22 Asar Mahal:** Asar Mahal or the Relic Mahal is also called Asar Mubarak and Asar Sharif. This is located across the moat (photograph 109, 110) just outside the fort towards the east. This was called as Dad Mahal or the Hall of Justice or Adalat Mahal when it was originally built in 1646 A.D. by Sultan Muhammad Adil Shah. It is built on a rectangular plan measuring 135 feet from north to south and 100 feet from east to west. This structure has two stories. There is a high ceiling veranda in the east which is 120 feet long and 33 feet wide and there are four teak wood octagonal pillars that are 35 feet high and four feet in diameter at the base and they give support to the ceiling with the large wooden brackets. The story above can be reached by the stone steps available in the hall. The three windows on the western wall facing the moat help in lighting up the room. The walls are plain but for the masonry niches and the dark wooden roof is supported by huge wooden beams. There are two archways one on the north and another on the south and both had wooden doors. The angles on the arch are filled with wooden screen containing geometrical designs.

The wall has a doorway on the east side which leads into a gallery with an open front that looks into the great hall below. Two wooden columns of a height of 15 feet support the roof of the gallery. In front of the doorway is a wooden parapet which is beautifully decorated and also has a wooden trellis work at a height of about three feet. It is believed that earlier in the middle the trellis work was a little lower but now it has been made the same size as the rest. Also originally the walls and ceiling of the balcony was once gilt but now it has been white washed and there are only plain masonry niches. The gilt is seen only in the ceiling. The gallery has doors on either side one to the north and another to the south. The door to the south leads to the Gilded Hall and it is called so because of the decorations on the ceiling which has

gold leaves all over. The doors are carved with geometrical designs and it used to have inlaid ivory which has been lost or disappeared. To fasten the doors each door has two flaps and a ring along with a chain.

There are attractive paintings on the walls and the ceilings of the rooms. On the walls there are floral designs in blue while the back of the niches are filled with paintings of flower vases. In the next room a number of paintings are destroyed beyond recognition and so it is difficult to find out the sequence of the scenes. Though the paintings are Indian in character many scholars opine that they have been painted by Europeans. The Islamic religion does not let the painting of human images and it is believed that these paintings were disfigured on the instructions of the Emperor Aurangzeb who was enraged when he saw them. On the upper part of the walls there were paintings of landscapes and those were left as they were. There are many carpets, wall hangings made of velvet, curtains, and few relic boxes, cooking vessels, old china candle sticks, glass items and other insignificant items.

From the ground floor at the top of the staircase there exists a room which was the library of kitabkhana. There are small cupboards along the sides of the room and it is believed it contained books and old manuscripts that were taken away by the Emperor Aurangzeb.<sup>141</sup> In 1844 A.D. steps were taken to preserve the books that were damaged otherwise by termites, moths and rats, The cataloging of books both in Hindi and English were done by Dr. Wilson from the Bombay Presidency when the value of the books were understood by them. In London's India Office these valuable books were received for preservation and restoration.<sup>142</sup>

There is a manmade pond in front of the Mahal and source of water for this pond is Bagam Lake and Torvi Conduit which are functioning till date. Next to the pond there is a small complex of ruins. The Navy headquarters or Jahaz Mahal is located to the north of this structure. A doorway is seen remaining from another set of ruins with no walls to support it which is on the south.

This monument's architecture has attracted a diverse set of opinions from various scholars and in the words of Henry Cousens it is ugliest structure, yet most sacred"<sup>143</sup>, because of the shape of the structure. According to E.S Merklinger, this

structure is nothing but, “A great rectangular box laid over on its side, its lid open, and front turned towards the east”.<sup>144</sup>

**3.5.1.23 Narasimha Temple at Bijapur:** This temple was constructed during the reign of Ibrahim Adil Sha II and this is located on the west of the fort. The temple is dedicated to Narsoba or Dattatreya. It is believed that Ibrahim Adil Shah was a dedicated devotee of this god and it is also said that Kakhandaki's Mahipati Raya (1611-1681 A.D.) lived in this temple and gave religious talks every evening. He had very good skills for narrating a story and his wide knowledge about the religion were two qualities that attracted people from faraway lands who came in large numbers. Mahipati Raya's mastery over languages such as Kannada, Marati, Telugu, Urdu, Persian and many other languages helped him compose various Keertanas that he would sing along with the discourses he gave. When Khavasakhan a Sardar was passing that way and he was surprised at the large gathering in the Narasimha Temple (photograph 111). He wanted to know if the Raya would narrate a Purana to him as well. It is believed that the Raya gracefully agreed to the request and rendered a powerful and expressive discourse in Persian that the Sardar could easily understand. When the Sardar was impressed with the Raya's spiritual knowledge he appointed the Raya as an accountant in his court. Even today there are discourses being conducted in this temple in the evenings and this place is considered as a Jagruta Kendera. It is also mentioned by the scholars that the temple near the gateway of the Are-Killah is the Narasimha temple and it has the Kalyana Chalukya ruins. Kalyana Chalukyan inscriptions can be seen on the pillars at this place and one of the pillars can be dated back to 1084 A.D. which belongs to Kalyanan Chalukyan king Tribhuvanamalla period. There are records that states that the land was granted to the God Narasimha by an officer called Devarasa, who was in charge of the capital Vijayapura (Bijapur). Another inscription belonging to 1036 A.D which was found in this very same site and it belong to Jagadekamalla II and this inscription mentions about a gift given to Lord Narasimha by an individual called Anadapala Dannayaka who was a chief army officer. He bought the land from the officer by name Keshirajayya of the Danti Village. So these inscriptions show that a Narasimha temple was present in this site and the current temple by name Narsoba or Narasimha Temple might have been erected when the earlier temple got damaged due to lack of care.<sup>145</sup>



### 3.5.1.24 Water system and Baudis at Bijapur:-

Water systems of this period were very similar to the systems we currently use in India today. These systems used gravity to pressurize water where the storage tanks would stay at the highest point of the structure, and distribute water throughout the building by pipes buried in the masonry to various locations. There is even evidence a shower bath in some of these structures. The sultans built elaborate water structures including water bodies, water pavilions, bazaars, and fountains to showcase their mastery of water control. Dr. Rangraju, N.S., mentioned this water system is influenced by Persian style in Adil shahis.<sup>146</sup>

Fortunately Bijapur has underground water table near the surface, and the wells were sunk everywhere. A well generally conjures a picture of a round structure with circular steps. But there is a world of difference between an ordinary well and a Baudi. The essential difference is in the style of construction. A baudi is generally square, shaped and passage runs along the entrance with halting rooms at its left, right and in the front. In the smaller Baudi, there is no passage and no halting rooms, though some have steps on the side. The parapet walls opposite the entrance are decorated from the others and are architecturally significant. Captain Sykes, who visited Bijapur, in 1819 A.D., reports that, there are 700 wells with steps and 300 wells without steps within the walls of Bijapur.<sup>147</sup>

### 3.5.2 Structures at Srirangapattana:-

**3.5.2.1 Jami Mosque at Srirangapattana:** On to the right of the *Ganjam Gate* the *Jami Masjid* was built by Tipu Sultan in 1782 A.D. because a Fakir had desired so. It has been reported by the department of Archeology, which dates back to 1935. That this mosque was built by Tipu Sultan was established on an existing basement of a Hanumantha temple. The *Masjid* has a very artistically made *Mehrab* and as it reaches the top it is turned westwards. To reach the mosque one has to cross the river and there a flight of steps takes one to the first floor that has a large hall with beautifully decorated walls. The walls contain selected portions from the *Khuramas* and the 99 names of *Allah* is also painted in artistic calligraphy. There is a record written in Persian language stating on the basis of conformity with the act of one *Solomon* who named the *Masjids* that belonged to him as '*Jamia Aksh*' in 1787 A.D. a divine lady

gave this its name as 'Jamia Ala' which means an excellent mosque. Archeologically significant features of this mosque are the arches and the octagonal Minars (photograph 112). This Masjid was built by Tippu Sultan in 1784 after ascending the throne of Mysore. It is said that Tippu Sultan himself conducted the first *Imamath*. This mosque has towering minarets built on a platform that is quite high, there is an open courtyard and has verandahs that are well covered. The grandeur of the minarets is mainly because of the dome built on the apex of these double storied structures. The shape of the structure is octagonal and there are pigeon holes on the minarets (photograph 113).

The mihrab which is located on the western side of the mosque is a huge prayer hall. All the ninety nine names of Allah are mentioned on an inscription here. To reach the top of the minarets there are stairs and from the top of the minarets the view is spectacular. The walls and ceilings of the Jamia Masjid are artistically decorated using Persian calligraphy and elaborate beautification. On the backdrop of this mosque are the dark trees and at some distance there are paddy fields (photograph 67).

'Each arch is –like the half-moon- unequalled in beauty. The pleasing wind which blows from it is spirit-like, enchanting and refreshing. This happu hall points to Mecca. The beautiful *mihrab* (pulpit) is just like batha. As gold is sought so I made a search, a search for the date of the mosque; and a voice from Heaven came saying, "call it a secure place of worship" (-- 1215 Hegiri)' (photograph 114).

From the Persian cellars, towards east, on the Masjid's left when one crosses the gate of the fort that has collapsed it is possible to view the exact place where Tipu's body was found after he fought the Britishers on 4th May 1799.

**3.5.2.2 Tipu Gumbaz:** In Seringapatam there is a Muslim mausoleum called the Gumbaz and this is built in the center of a landscaped garden. Here the graves of Tippu Sultan, and his parents' graves i.e, father Haidar Ali and mother Fakr-Un-Niza are all found. Originally Tippu Sultan built the graves of his parents at this spot but after the British lay siege to Seringapatnam in 1799 when Tippu sultan died in the battle, the British gave permission to burry Tippu Sultan also in the same site. Tipu had built a structure for his father's tomb and this named Gumbaz where originally a

garden was developed that had fruit bearing and flowering plants. Trees such as mango, apple, orange, lime, custard apples and pomegranate were planted in the sprawling courtyard (photograph 115).

After passing through the *NagarKhana Arch* the tombs of Hyder, Tipu and Fakrunnisa Begam are seen on an elevated platform. This structure of this edifice is square in shape and there is a large dome ceiling (Plan. 7). In 1855 A.D. as part of the renovation program Lord Dalhousie got the gates of Gumbaz embedded with ivory. Inside the Gumbaz the tombs of Hyder is placed in the center and his wife Fakrunnisa Seydani Begum is placed on the east while Tipu's tomb is placed on the west. Inside the cellar the coffins of all three of them are buried. Everyday even to this day the tombs are worshipped and they are covered with very bright shawls. There is a pillared open corridor around the central structure and a Masjid has been built next to the tomb's platform (photograph 116).

There are seven Persian inscriptions in the Gumbaz and the one in the western hall consists of eight verses that consist of glittering words graphically describing the construction of Hyder's tomb in 1782 by Tipu. Another record dated 1799 A.D. written in seven Persian verses and two Arabic verses describe Tipu's character and how he fought giving up his life trying to protect the religion (photograph 117).

This mausoleum has a Persian design with a large rectangle shaped garden which has a path in it that leads to the mausoleum. On an elevated platform the Gumbaz is placed and this is in the center of the garden. There are granite pillars to support the dome and one can witness lattice work done in the black granite at the doors and windows of this structure. Tiger stripes are seen on the walls and this was Tippu Sultan's official colours. Inside the mausoleum the three graves belonging to Tippu sultan, his father Haider Ali and his mother Fakr-un-niza can be seen. There are several graves outside the mausoleum and they belong to the numerous relatives of Tippu sultan and the inscriptions on many of these graves are written in Farsi. The mosque Masjid-e-Aksa was built by tippu Sultan and this is located near the tomb.<sup>148(a,b,c)</sup>

The Gumbaz is comprised of a dome supported by 36 granite pillars and is placed on a cubical structure which is similar to the construction that is called the Bijapur style. There are ornamental railings and turrets that are adorned with spherical shaped finials. The structure has an entrance that is east facing. The graves are placed inside the mausoleum in the following order: The grave in the middle belongs to Haider Ali, on to the east of Haider Ali is Tippu's mother's grave and to the west of Haider Ali is Tippusultan's grave. There is a veranda outside and there on the south there are many graves and they belong to Sultan Begum - Tipu's sister, Fatima Begum - Tipu's daughter, Shazadi Begum - infant daughter, Syed Shahbaz - Tipu's son-in-law, Mir Mahmood Ali Khan and his father and mother. On the east the grave of Madina Begum is seen and she is supposed to be Tippu's foster mother. The veranda has an elevation where one can see three rows of graves with no headstones on the first one. The next row has 14 graves - 8 women and 6 men, including that of Malika Sultan e Shaheed or Ruqia Banu, Burhanuddin Shaheed - brother-in-law of Tipu and brother of Ruqia Banu, Nizamuddin and there is also an unmarked grave in this row. The final row has 14 graves belonging to 9 women and 5 men who include Nawab Muhammad Raza Ali Khan or Ban Ki Nawab who was killed in the Battle for Coorg and here too there is an unidentified grave. On the northern part of the mausoleum there are many rows of graves that consist of both men and women and here only a few have headstones.<sup>149</sup>

**3.5.2.3 Gangadhareshvara Temple at Srirangapattana:** *Gnangadhareshvara* temple faces east and this temple can be reached after passing the Jami Mosque in Srirangapattana. The structure of this temple is similar to the temples during the Hoysala period and there were many additions to this temple during the Vijayanagar period, then the Mysore kings and finally during the Dalavayi's regime. In the *garbhagraha* which is the sanctum sanctorum there is the *Shivalinga* also known as *Gangadhaeshvara* and behind this is a temple of *prasanna parvathi*. There are five inscriptions that refer to this temple and three of them give information about the land grants the temple received. Two of the inscription explain the services rendered by *Kalale Nanjarajaiah* who was chiefly responsible for the establishment of the sculpture of *Panchloha Dakshinamurthy*. The inscriptions also refer to a certain *Shivarama Pandita* who set up the deity *Tandaveshwara* in this temple. This temple has very beautiful idols of deities such as *Shanmukha*, *Saptamatrika*, *Narayana*,

*Mahishamardini, Sun god Aditya Bhairava, Veerabhadra, Panchamukhi Gayathri* and a few more others. In the various shrines of this temple there are Shivalingas of *Omkareshwara, Avamukteshwara, Samvaratakeshwara* and the sculptures of 15 *Shaiva* devotees from the famous 63 *Shaiva* devotees of Tamilnadu. As per a record that belongs to 1610 A.D. a *Veerashaiva Matha* from *Kilagere* belonging to Chamarajanagar Taluk existed in this temple. On to the right side in front of this temple the basement of the palace ‘Lal Mahal’ that belonged to Tipu and Hyder Ali is available. In its days of glory during the Tipu’s regime this was filled with decoration which was later converted into a storage room or godown to collect sandalwood<sup>150</sup>(photograph 118, 1119).

**3.5.2.4 Sri Ranganatha Temple at Srirangapattana:** This temple faces east and the style in which the temple is built is Dravidian. This is a very spacious temple. Shree Ranganatha, Temple has a very huge *prakara* the *garbhagraha* dates back to the Hoysala period. The deity here is *Sri Ranganatah* this sculpture has the deity crowned and decorated with a lot of ornaments; the deity is seen in a sleeping posture on his flank. Local folk tale states that when the deity wakes up from his sleep and begins to measure with the ‘seer’ he uses as a pillow would be the day that the world will be completely destroyed. The deity is measured to be 10 feet in length placed across *north-south* direction according to a record dated 1528 A.D. retrieved from *Srirangapattana*. There are two sculptures seen at the feet of the deity and they are *Kaveri* and the *saint Gautama*. *Adishesha* the seven headed snake forms a canopy by spreading its head like an umbrella above the Lord’s head. At the lintel of the doorframe of the *Garbhagraha* is the sculpture of *Gajalakshmi* and on both sides of the door is the doorkeepers. There are six hexagonal ceilings with elaborately decorated lotus designs. During the time of the *Nagamangala* chief *Samanta Thimmanna Danadanayaka* (1458 A.D.) the temple had extensions and the temple in that period was more famous than before. The addition of another temple took place within this complex in 1528 A.D. as per a record and this was a temple dedicated to *Ranganayaki* during the Vijayanagar administration. Legend says that *Alamelamma* wife of *Thirumalaraya* Vijayanagar administration’s representative used to lend her ornaments on Tuesdays and Fridays to decorate the Deity. The ornament on the nose of the deity is believed to be belonging to *Alamelamma*. There is a folk story in this connection – Mysore King Raja Wodeyar went on insisting *Alamelamma* to give all

her jewelry away to the temple so that it can be made as the Goddess' ornaments. This did not go well with *Alamelamma* who got angry and cursed the king, then went to Talakadu and drowned herself in the waters of *Kaveri* at a place called *Malangi*. There is a Shikara or Gopura at the entrance of the prakara that was built in the 17<sup>th</sup> A.D. century. There are separate temples for the *Sreevaishnava Acharyas* and *Alvars* on the outer *Prakara* of the temple. There is also a copper plate record that says the *Srirangapattana* temple had caught fire and the *Patalankana* of the temple was repaired in 1686 A.D. Another record dated 1829 A.D. indicates the erection of a well and the construction of the stone mantapas for serving Lord *Prasanna Venkataramana* and this record were retrieved from *Prassanna Venkataramanaswamy* temple <sup>151</sup>(photograph 120).

**3.5.2.5 Lakshmi Narasimhaswamy at Srirangapattana:** A very big temple of *Lakshmi Narasimhaswamy* is located close to the Palace site. The outer *Prakara* seems to exist anymore. During the period of Kanteerava Narasaraja Wodeyar this temple was built and the main deity is *Narasimha* sculpted in a sitting position embracing *Lakshmi*. The deities are placed on an elevated pedestal and there is also the sculpture of '*Ambegalu Krishna*' in this temple. On the left of the *rangamantapa* of the temple inside the *gabagriha* a sculpture of *Kanteerava Narasaraja Wodeyar* which is of a height of three and a half feet is seen and this sculpture has the record inscribed on it. The idol of *Lakshmi Narasimha* was specially brought from *Tiruchinapalli* by king *Narasaraja Wodeyar*. Some extensions were also made in the temple during the reign of the king *Chikkdevaraja Wodeyar*. It is said that Tipu had destroyed the Shikara and Mukhamantapa of this temple and he had transformed the temple into a mint. This temple was once again renovated by Mummadi Krishnaraja Wodeyar after the death of Tipu and the decline of his dynasty. The State Archaeological Museum is housed in the original place of birth of *Krishnaraja Wodeyar* and this was earlier called the *Krishnaraja Mandira*.

Another temple known as *Pete Rama Temple* is situated in the Market Street very close to the fort. In 1537 A.D. tax exemptions were given to the barbers by Mahamandaleshwara Rama Rajayya Maha Arasu as per a record of that time and their community in Srirangapattana are fully incharge of the temple administration. In the recent past Tyagaraja's idol was established and he was a very renowned musician.

While establishing his idol the sacred mud from Thiruvayyar where his tomb exists was brought to Srirangapattana. The people worship Thyagaraja and Purandaradasa every year by conducting music festivals. In the same road there is yet another spacious temple called Jyothirmayi temple and there is a record that states, that between 1852 A.D. and 1864 A.D. grants were given to Kalamma temple. A Jain temple called Adinatha temple dedicated to the first Jain *Threetankara Vrishabhaanatha* was also renovated fully. In the garbhagraha there are sculptures of the main deities *Dharanendra Yaksha* and *Padmavathi Yakshi* is a significant point as this belongs to the Ganga period. There is a record belonging to 1666 A.D. in the Basadi where on the left wall of the mukhamantapa that mentions the grant that was given to Adisesha's treasury at Srirangapattana by *Payanna* and *Rajayya*, who were *Charukeerti Panditacharya's* disciples. On Independence day every year the national flag is hoisted on the bastion situated in the fort at its south east corner which has historical importance and this was, where the flags of Vijayanagar, Tipu and Mysore Kings' were also hoisted <sup>152</sup>(photograph 121).

**3.5.2.6 Nimishamba Temple at Srirangapattana:** The temple of *Nimishamba Muteshwara* is situated on the northern bank of river *Kaveri* at the place called Ganjam. It has an ancient legend connected to it which says that the Goddess *Adishakti* put on a variety of forms within a fraction of a second when Muktamuni requested only to destroy the demon Janumandala who was considered very powerful because he could also transform into a multitude of forms in a fraction of a minute <sup>153</sup> (photograph 122).

### **3.6 Feature of Islamic Architecture in Isfahan with special reference to religious architecture:-**

#### **3.6.1 Islamic Architecture in Iran:**

Iranian plan of for constructing the mosque appeared for the first time during the Seljuq's period. Places where people would be lodged were called Khans and the animals were lodged at the caravanserai which showed the utility value of the architecture and did not focus on decorative architecture; this kind of architecture was characterised by the rubble masonry, well-fortified structures and they had only the minimum comfort needed.<sup>154</sup> The architecture during the Seljuqs period was a

combination of both Iranian and Syrian styles and there were times when a specific attribution was difficult to provide (photograph 123). The Il-Khanate era was full of innovations and construction of domes was given a lot of encouragement that made the Persians to construct very tall constructions. All these different aspects were the beginning of the type of architecture that was typically called Safavid architecture. During its peak Il-Khanate architecture created the Soltaniyeh Dome (1302 A.D. – 1312 A.D.) in Zanjan, Iran, which is 50m taller and has a diameter of 25 meters and this is the third largest dome and the tallest masonry dome that was ever built.<sup>155</sup> There are several arches between the two layers of the double shelled dome to help in giving reinforcement for the dome which has a thin shell. Even after centuries of plunder the tomb of Öljeitü in Soltaniyeh is one of the best monuments in Iran and it is very impressive (photograph 124).

During the Timurids era the Iranian architecture reached its zenith especially the monuments of Samarkand that has wide ranging variety of tiles and muqarnas vaulting within the structure. The Persian mosque and dome structure were revived during the period of Shah Abbas of the Safavid dynasty and in 1598 A.D. Isfahan was reconstructed where the highlight of the architectural elegance was the Naqsh-e Jahan Square in the new capital of Shah Abbas<sup>156</sup> (photograph 125).

### **3.6.2 Features of Islamic Architecture in Isfahan:**

During the reign of Safavid dynasty in Iran the architecture developed a new style. Because of the economic and political stability there was development of theological sciences that flourished due to the support it received from the rulers. The patterns and methods used in the traditional style started evolving into a new fashion that left a long lasting impact on the architecture that was developed in the later periods.

Timur had completely destroyed Isfahan and left only ruins behind but Shah Abbas Safavid once again got this city its prominence and he constructed many structures here. Peter Louise a world explorer had written about Isfahan in his travelogue: “Shah Abbas in 1565 A.D. decided to place his court in Isfahan and establish this city-which was ruined because of the dreadful Timur’s attack –in such a way that admire the world would admire in the era. When even in the West or



European cities, circles were narrow and the streets were ugly and irregular and even one century before drawing the Versailles palace design in the mind of its designer, this eastern man designed maps of the big and wide symmetrical structures and constructing avenues. No one could create such designs after him. The modern Isfahan, which was founded by Shah Abbas, was beyond expectations of time from design and map view.”<sup>157</sup>

Shah Abbas had created the greatest legacies of his time when he decided to move his capital from Qazvin in the north-west to Isfahan which was in the interior part of Iran because he had built a complete city (Map 9). This shifting of the capital was a good strategy as it was on the banks of the Zāyande roud ("The life-giving river"), and there was very good cultivation in the middle of an arid landscape; This city was also far away from the Ottomans and so it was saved from future attacks by both the Ottomans and the Uzbeks but this place had very good control over the trading route between Persia and India, a route that was frequently used by the Dutch and East India company.<sup>158</sup>

The chief architect, Shaykh Bahai (Baha' ad-Din al-`Amili), was the man who did this humungous job of structure and planning the urban development programme based on Shah Abbas' plan which was comprehensive: a) the Chahar Bagh avenue with the main institutions on both sides like the accommodation of dignitaries from foreign countries and, b) the Naqsh-e Jahan Square ("Exemplar of the World")<sup>159</sup> (photograph 126). In Persia before the Shah had taken over the reign the power was distributed between various institutions and so there was always internal conflicts between the entities i.e. the military and the governors who the empire was comprised of and the battle for power never ceased. This made Shah Abbas to centralise the political organisation and for this the construction of the new capital city Isfahan greatly helped.<sup>160</sup> The creation of the Square was a work of a genius and it showed how Shah Abbas could gather the three powers such as the clergy, merchants and the Shah's own power and these were represented by Masjed-e Shah, Gheysarieh Bazaar and the Ali Qapu Palace respectively (photograph 127, 128, 129).

In Isfahan and other cities there were monuments like the Sheikh Lotfallah Mosque (1618 A.D.) (Photograph 130), Hasht Behesht (Eight Paradise Palace) (1469 A.D.) (Photograph 131), the Chahar Bagh School (1714 A.D.) (Photograph 132),

Naqshe Jahan (1598- 1629 A.D.), Masjid Shah (Imam)(completed 1629 A.D.) (Photograph 133), Forty Colonnade palace (1647 A.D.) (Photograph 134), Ali Qapu (1598 A.D.) (photograph 135), etc were built and these were distinct examples of architecture (Map 10) Though these structures had a wide variety of architecture they all were having deep root in the Persian culture and the designs were visible in structures such as schools, houses, baths, caravanserai and other urban structures such as the Bazaars and squares. This kind of architectural style continued up to the period of Qajar's period.<sup>161</sup> The structures looked very elegant, they were well fortified and all these structures have and impressive shine. People who see these structures are attracted by the colour and light presentation and the attractiveness on the surface with a magnificence that gives an immense sense of beauty. The ringing of the colour and the sparkling tiles on the surfaces gives a feeling of spirituality and uniqueness for the scene.

### 3.6.3 Some important Architectural constructions at Isfahan:

**3.6.3.1 Maghsoubeyk Mosque:** In 1601 A.D. Maghsoubeyk mosque (Persian: مسجد مقصودبیک) was built on the command of Maghsoubeyk, a steward in the court of Abbas I and it is situated near the north eastern quarter of Naqsh-e Jahan Square. The mihrab of the mosque has Persian inscription and this artwork was done by Ali Raza Abbassi a great calligrapher of the Safavid era. When Shah Abbas saw this inscription he was very satisfied and he gave Ali Raza orders to make inscriptions in the Sheikh Lotfollah Mosque. A tomb that belongs to Mir Emad is seen behind the entrance hall of the mosque in a small chamber. Mir Emad was Ali Raza's rival in art. This mosque was one of the most beautiful and magnificent mosques in the Safavid era built in Isfahan <sup>162</sup> (photograph 136).

**3.6.3.2 Sheikh Lotfollah Mosque:** In the Persian architecture Sheikh Lotfollah Mosque (Persian: مسجد شیخ لطف الله)<sup>163</sup> holds a very special place as it is an architectural wonder of the Safavid era as it is a masterpiece. This mosque is situated on the eastern side of the Naghsh-i Jahan Square, Isfahan in Iran and it was built by Shaykh Bahai the chief architect. The construction began in 1603 A.D. and was completed in 1619. This mosque was rebuilt and also repaired by Raza Shah in the 1920s on Arthur Upham Pope's orders (photograph 137).

This mosque was one of the first monuments built on the perimeter of the Naqsh-e-Jahan Square. This mosque was built for the private use of the Royal families where as the Shah Mosque was meant for the public.<sup>164</sup> There are no minarets here as it is a private mosque and also the size of the mosque is comparatively smaller. During the Safavid era there were no westerners who noticed it and also they could not enter it either. After many centuries this mosque was open to the public and only then people were able to appreciate the efforts of Shah Abbas who had created this for the women of his harem. The tile work of this mosque is more beautiful than the ones seen in Shah Mosque (photograph 138, 139) (Plan 8).

The gateway used for entering was set in the wall in the shape of half-moon and this pattern was seen in the Grand Bazaar and also at the Masjed-e Shah. The facade of this monument has two types of decoration i.e. on the facade the lower half is made of marble whereas the upper half is decorated with multi-coloured stones and these are referred to as haft-rangi tiles (هفت‌رنگی, lit. "Seven-coloured", "polychrome mosaics").<sup>165</sup> Both calligraphy and the tiles used for decoration are extremely beautiful and they were done under the guidance of the master calligrapher Ali Reza Abbasi (photograph 140).

This monument's architecture was designed by Mohammad-Reza Isfahani a brilliant architect whose idea to build an L shaped vestibule to connect the entrance to the enclosure solved the issue of the variation between the direction of qibla and the gateway of the structure. The date of construction is available in an inscription which is seen on the entry gateway.<sup>166</sup> While the qibla is in south-west direction the orientation of the Maydan is in North-south direction and both these structures do not correspond with each other; The Maydan is set at a 45 degree angle to the qibla.<sup>167</sup> In Persian architecture the term used for this is pāshnah (پاشنه) because of this difference the dome is not seen behind the entrance iwan (see photo).<sup>168</sup> This structure has a fairly large dome which measures up to 13 meters in diameter<sup>169</sup> and the dome is a single shelled dome. On the outside of this mosque the rich decoration is done with tiles that covers the exterior walls<sup>170</sup>(photograph 141).

Sheikh Lotf Allah Mosque when compared with Shah Mosque has a very simple design because of the lack of courtyards and the iwans. This mosque's dome is flat and it is supported by a square chamber.<sup>171</sup> But this mosque has a very exquisite

decoration both outside as well as inside the structure<sup>172</sup> and the architect has used very fine materials to build this mosque. The mosque also has employed extremely skilful craftsmen to decorate it. In Robert Byron's words about this monument is, "I know of no finer example of the Persian Islamic genius than the interior of the dome".

"The dome is inset with a network of lemon-shaped compartments which decrease in size as they ascend towards the formalised peacock at the apex... The *mihhrāb* in the west wall is enamelled with tiny flowers on a deep blue meadow. Each part of the design, each plane, each repetition, each separate branch or blossom has its own sombre beauty. But the beauty of the whole comes as you move. Again, the highlights are broken by the play of glazed and unglazed surfaces; so that with every step they rearrange themselves in countless shining patterns... "I have never encountered splendour of this kind before"<sup>173</sup> (photograph 142).

In the interior of the dome a peacock design is created in the center which is an exclusive feature of this mosque. From the entrance gate of the hall when a visitor looks at the peacock one can observe that it is through the tail of the peacock the light is illuminating the inside of the mosque. In this mosque a long passage that has low ceiling and not well lit leads to the dome chamber. A sense of drama is created when from this passage one enter the dome chamber with a very high dome and well illuminated due to many windows in the dome chamber <sup>174</sup> (photograph 143).

A description by B. Barbara about this mosque is as follows:" the turquoise cable moulding of an arch is seen below the dome, in which concentric rings of thirty-two lozenges diminish in size as they approach a centre which gives an impression of luminosity. The design, which suggests both movement and stillness, is a powerful though not an explicit vehicle of religious symbolism, speaking of the harmony of the universe. ... The support system of dome is illustrated by eight great arches of turquoise tile work in cable form which rise from a low dado to the full height of the wall, four in the position of squinches and four against the side walls; between them are kite-shaped squinches-pendentives. Within the dome, ranks of units of tile work of ogee-mandorla form are set in a lattice of plain brick and diminish in size until they meet a central sunburst patterned with a tracery of arabesque".<sup>175</sup>

**3.6.3.3 Shah Mosque:** The Shah Mosque (Persian: مسجد شاه) is referred to as Jaame' Abbasi Mosque or Imam Mosque after the revolution in Iran. This mosque is located in Isfahan at the south of the famous Naghsh-e Jahan Square and this masterpiece was built during the period of Abbas I. This monument is an excellent example for the architecture in Iran during the Islamic era. The UNESCO has registered this along with Naghsh-e Jahan Square as a world heritage site.<sup>176</sup> It was constructed in 1611 and the multi-coloured mosaic tiles give this structure its magnificence and the calligraphic inscriptions highlight the splendour of the mosque (photograph 144).

The shah mosque was used as a medium through which the Safavids were able to showcase their architectural skills. The Seljuq dynasty gave a format of four iwan for mosques and this format was taken in by the Safavids. The safavids made it mandatory to have courtyard facade in such mosques that had very tall gateways on each side and the gateways became more significant than the actual structure inside.<sup>177</sup> When the Persians wanted an identity for their architecture especially during the Seljuq era with the Islamic religion and theology gaining importance the structures with four iwans took shape as the form of Iranian architecture. The architectural form inherited by the Persians was already very rich and the iwans was a design that was previously used in the Sassanid palaces<sup>178</sup> (photograph 145) for example in The Palace of Ardashir. Thus the appearance of a new style of architecture for mosques was a change from the hypostyle design seen in the Arab Mosques like the Umayyad Mosque. The mosques built by the Iranians had very big courtyard and the basic plan was square in shape. The four gates gave the message that they were the gateway to the holy world (Plan 9)

The gateway or the iwan which is the entrance of the mosque has a semi-circle shape and so it is called half-moon shape. It is 26 meters in height and the arch of the gateway is decorated with turquoise and the very unique feature of the Persian architecture in this is the rich stalactite made from the tile work. There are two very tall minarets and they are 42 meters high placed on the two sides of the mosque. The minarets have balconies made of wood and there is carving on the wood. The minarets also have stalactites running down the sides. Reza Abbasi the master calligrapher has made inscriptions that give information on the date when the construction began and the date of the ground breaking of the construction is also

inscribed along with verses that praise Muhammad and Ali.<sup>179</sup> In the center in front of the entrance small pool was constructed and there is also a place for the horses to rest. For the worshippers there is a large basin made of marble and this structure is set on the pedestal which either was containing water in it or fresh lemonade to quench their thirst. The basin is there even today but now it does not provide the worshipers any refreshments for the Friday prayers (photograph 146).

From the entrance the courtyard with the pool can be reached and there is a large pool in the center. There are two gateways on both sides of the pool but it is the main gateway that attracts the attention because of the minarets and the huge dome with colourful ornamentation behind it.

Minarets usually make mosques have a distinct look and in the case of the Masjed-e shah there are four minarets. As these tall minarets were not very helpful in calling for prayer the construction of an aedicule or in Persian goldasteh was built for this purpose. On the West iwan's top there is an aedicule that is used for this purpose<sup>180</sup>(photograph 147).

The acoustics inside is an ingenious construction of the architects as the center point in the dome reflects the sound in such a way that the voice of the Imam can be heard by everyone inside the structure even if he speaks in a low voice. This feature attracts many visitors who appreciate it.

The mihrab that indicates the direction of Mecca is a marble structure that is ten feet tall and three feet wide on the south western wall of the mosque. Above the mihrab a wooden cupboard with gold covering had been placed by Shah's people. From the main courtyard the iwan showing the east had a school to teach religious scriptures, a madarsa. The Fourteen Immaculate Ones in Islam (i.e., Muhammad, Fatimah and The Twelve Imams) were praised in the Persian inscription seen here. On the west the iwan leads to another madarsa and a winter mosque. The sun dial made by Shaykh Bahai is in the private courtyard of the monument (photograph 148).

Just as iwans were introduced by the Persian also the construction of domes were also introduced by the Persians. Grand Mosque of Zavareh is the oldest structure of this style and it is dated 1135 A.D.<sup>181</sup> For many centuries octagonal frame which before this Persians have built structures with domes and most of the earliest huge

sized domes in the world are in Iran. The Maidan Castle is an example. The knowledge of dome construction was adopted by the Safavid Muslims especially the construction of a circular dome on and had transition ones. To hide the transition zones the stalactites were built very close to each other in a rich network. So in Persian mosques these structures also featured (photograph 149).

The Safavids brought about a revival of Persian dome structure and the domes of the Persians were distinct due to the colourful tiles that decorated it on the outside apart from the decoration inside the dome. Compared to the European, Ottoman or Mughal domes the Persian domes were more attractive. Many such domes have been built in Isfahan and mainly the domes were blue in colour dominating the cities horizon. When the domes reflected the sunlight they would appear like turquoise glittering from far away for travellers to see. The dome of Masjed-e Shah is huge; it is 53 meters in height and was the tallest structure when the construction was completed in 1629 A.D. The dome is double shelled and between the two layers there is a space of 14 meters and the whole structure of the dome is placed on an octagonal structure<sup>182</sup>(photograph 150).

**3.6.3.4 Jarchi Bashi Mosque:** According to an inscription in Thuluth the Jarchi mosque (Persian: مسجد جراحی) is another spectacular mosque built in 1610 A.D. during the Shah Abbas period under the herald of Shah Abbas Jarchi in Persian means messenger or herald. In its entrance a beautifully decorated muqarnas vaulted iwan opens into the street which is on the west of the mosque. The entrance iwan has tiles with vegetal motifs that is used for decoration. Near the walls there are benches and during the Qajar period there was a stone basin in the center of the mosque which was filled with water. There are many niches on the side walls and above these there are lunettes that are decorated with mosaic. There is a stone inscription that runs above these and below the muqarnas vault the patron's name and date of construction is available. The patron is Jarchi – Bashi. This mosque is devoid of a courtyard and it looks like a prayer hall or also known as shabestan. Tile work in dark blue in combination with brown and white colour flowers can be noticed around the Shabestan. A simple stone mehrab is available and the entrance gate has the same date of construction as the mosque<sup>183</sup> (photograph 151).

**3.6.3.5 Agha Nour Mosque:** The Agha Nour mosque (Persian: مسجد آقانور) was built during the Shah Abbas I era and completed during the Shah Safi era. There is an inscription above the portal of the mosque that has the names of both the kings. Nouredin Mohammad Esfahani, an extremely rich man in Isfahan, supervised the construction of the mosque. The mosque's Shabestan is very beautiful made of stone pillars and the arches are decorated with marble that gives enough light in the day<sup>184</sup>(photograph 152, 153, 154, 155, 156 and 157).



### 3.7 Notes and References:-

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- <sup>4</sup>. *Ibid.*, p. 11.
- <sup>5</sup>. Brown., *op.cit.*, p. 2
- <sup>6</sup>. Havell, E.B. *The Ancient and Medieval Architecture of India*, London, 1915, p. 218
- <sup>7</sup>. Brown., *op.cit.*, p. 2
- <sup>8</sup>. Havell, *op.cit.*, 1915, p. 219
- <sup>9</sup>. Fergusson, J. *History of Indian and Eastern Architecture*, Vol. II, London, 1876, p. 188
- <sup>10</sup>. Havell., *op.cit.*, p. 180
- <sup>11</sup>. a- Brown., *op.cit.*, p. 2  
b- Desai, Z.A. *Indo-Islamic Architecture*, New Delhi, 1970, pp. 1-2
- <sup>12</sup>. Brown., *op.cit.*, p. 1

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c- Nath, R., *An Illustration Glossary of Indo-Muslim Architecture*, Jaipur, 1986, p. 7
- <sup>14.</sup> a- Kramrisch, Stella., *The Hindu Temple*. Motilal Banarsidass. 1946, pp. 135  
b- Michell, George., *The Hindu Temple: An Introduction to Its Meaning and Forms*, University of Chicago Press. 1977, pp. 61–62
- <sup>15.</sup> Kramrisch, Stella., *The Hindu Temple*. Motilal Banarsidass, 1946, pp. 19–43, 135–137
- <sup>16.</sup> a-Kramrisch, Stella., *The Hindu Temple*, Vol 2, Motilal Banarsidass, pp. 346-357 and 423-424-  
b- Klaus Klostermaier, *The Divine Presence in Space and Time – Murti, Tirtha, Kala; in A Survey of Hinduism*, State University of New York Press, pp. 268-277  
c- Michell, George., *The Hindu Temple: An Introduction to its Meaning and and Forms*, University of Chicago Press, 1977, pp. 61–76
- <sup>17.</sup> a- Susan Lewandowski, *The Hindu Temple in South India*, in *Buildings and Society: Essays on the Social Development of the Built Environment*, Anthony D. King (Editor), Routledge, Chapter 4  
b- M.R. Bhat, *Brhat Samhita of Varahamihira*, Motilal Banarsidass, 1996, p.36.

18. Kramrisch, Stella., *The Hindu Temple*. Motilal Banarsidass. pp. 19–43, 1946  
135–137
19. a- Burton Stein, "*The Economic Function of a Medieval South Indian Temple*", *The Journal of Asian Studies*, Vol. 19 (February 1960), pp. 163-76  
  
b- Michell, George., *The Hindu Temple: An Introduction to Its Meaning and Forms*, University of Chicago Press, 1988, pp. 58-65.
20. Kramrisch, Stella., *The Hindu Temple*, Vol 1, Motilal Banarsidass, 1976, p.203.
21. *Ibid.*, p. 203.
22. Michell, George., *op.cit.*, 1988, pp. 60-61.
23. a- Meister, Michael (1983). "*Geometry and Measure in Indian Temple Plans: Rectangular Temples*". *Artibus Asiae*. 44 (4): 266–296.  
  
b- Stella Kramrisch, *The Hindu Temple*, Vol 1, Motilal Banarsidass, 1976, p.231.
24. Susan Lewandowski, *The Hindu Temple in South India, in Buildings and Society: Essays on the Social Development of the Built Environment*, Anthony D. King (Editor), pp. 68-71.
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b- Samuel Parker, *Ritual as a Mode of Production: Ethnoarchaeology and Creative Practice in Hindu Temple Arts*, *South Asian Studies*, 26(1), 2010, pp. 31-57; Michael Rabe, *Secret Yantras and Erotic Display for Hindu Temples*,

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  28. *Ibid*, pp. 88-89.
  29. *Ibid*, pp. 88-89.
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  32. *Ibid*, pp. 89, 155-158.
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  36. Harle, *op.cit*, p. 256
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  38. Fergusson., *op.cit.*, p. 189
  39. Encyclopaedia pf World Art, *op.cit.*, p. 28
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- <sup>46</sup>. a- Brown., *op.cit.*, p. 3
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- <sup>62.</sup> *Ibid.*, pp. 275-276
- <sup>63.</sup> Brown, Percy., *op.cit.*, p. 201
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- <sup>83.</sup> a- Brown., *op.cit.*, p. 3.
- b- Desai, Z.A. *Mosques of India*, p. 5.
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- <sup>84.</sup> Desai, Z.A. *Mosques of India*, p. 6.
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- <sup>92</sup>. Taylor & Fergusson., *op.cit.*, p. 75.
- <sup>93</sup>. *Ibid.*, p. 170.
- <sup>94</sup>. a- Cousens., *op.cit.*, p. 60.  
b- Taylor & Fergusson., *op.cit.*, p. 66.  
c- Gazetteer, Bombay Presidency, *op.cit.*, p. 628.
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- <sup>96</sup>. *Ibid.*, p. 25.
- <sup>97</sup>. Cousens, H.ASI.,*op.cit.*, p.41.
- <sup>98</sup>. Sinclair, W.E.*The Indian Antiquart* (I.A), Vol. VII, 1878.P.123.
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b- Desai, Z.A. *Mosques of India*, p. 26.
- <sup>100</sup>. Cousens., *op.cit.*, p. 116.
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- <sup>104</sup>. Cousens., *op.cit.*, p.110.
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b- Quddusi and Jagirad., *op.cit.*, p. 101.
- <sup>111</sup>. a- Nizam., *op.cit.*, p. 35.  
b- Quddusi and Jagirdar., *op.cit.*, p. 93.
- <sup>112</sup>. Cousens., *op.cit.*, p. 71.
- <sup>113</sup>. *Ibid.*, p. 72.
- <sup>114</sup>. Gazetteer, Bombay Presidency., *op.cit.*, p. 610.
- <sup>115</sup>. Cousens., *op.cit.*, p. 74.
- <sup>116</sup>. a-Taylor and Fergusson., *op.cit.*, p. 73.  
b- Gazetteer, Bombay Presidency, *op.cit.*, pp. 611-612.
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- <sup>120</sup>. a- Nazim., *op.cit.*, p. 42.  
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- <sup>123</sup>. Grover., *op.cit.*, p. 133.
- <sup>124</sup>. Cousens., *op.cit.*, p. 105.
- <sup>125</sup>. Gazetteer, Bombay Presidency, *op.cit.*, p. 606.
- <sup>126</sup>. Cousens., *op.cit.*, p. 104.
- <sup>127</sup>. a- Merklinger, *op.cit.*, p. 126.  
b- Grover., *op.cit.*, p. 133.
- <sup>128</sup>. Gazetteer, Mysore State, *op.cit.*, p. 606.
- <sup>129</sup>. Gazetteer, Bombay Presidency, *op.cit.*, p. 606.
- <sup>130</sup>. Causenes, H., *op.cit.*, p. 103.
- <sup>131</sup>. ASI AR. 1929-30, p. 27.
- <sup>132</sup>. Merklinger., *op.cit.*, p. 121.
- <sup>133</sup>. ARIE, 1964-1965, p. 166.
- <sup>134</sup>. Sherwin, H.K., and Joshi., *History of Medieval Deccan*, Vol. I, Hyderabad, 1973, p. 324.
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c- Desai., *op.cit.*, p. 30.
- <sup>136</sup>. ASI AR, 1974-75, p. 83, No. D. 251.

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- <sup>137</sup>. a- Gazetteer, Mysore State, *op.cit.*, p. 490.  
b- Causenes, H., *op.cit.*, p. 124.  
c- Merklinger., *op.cit.*, p. 126.
- <sup>138</sup>. Minister of Ali II, who was also called Khan Khanam by Sultan.
- <sup>139</sup>. Wazir to Sikandar Adil Shah, killed in 1675 A.D.
- <sup>140</sup>. Cousens., *op.cit.*, 1977, p. 67.
- <sup>141</sup>. Cousene., *op.cit.*, p. 94.
- <sup>142</sup>. Gazetteer, Bombay Presidency., *op.cit.*, p. 622.
- <sup>143</sup>. Cousens., *op.cit.*, 1997, p. 28.
- <sup>144</sup>. Merklinger., *op.cit.*, p. 105.
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## **CHAPTER IV**

### **PAINTINGS AT BIJAPUR**

**Paintings at Bijapur – Paintings in museum and monuments – Nature - Landscape - Portrait - Historical events - Social life and activities – Architectural decoration and Paintings in monuments, Notes and References :-**

#### **4.1 Paintings at Bijapur:-**

In the sixteenth century court of Ahmadnagar the shortest and the most inexplicable period of Deccani painting took place.<sup>1</sup> Among the Nizam Shahi dynasty the Sultan Hussain and his sons Murtaza I and Burhan II were very generous rulers who patronized art to a very large extent. One of the paintings show the reign of Hussain in a manuscript form and the text for this was composed by Aftabi and it is titled as Tarif-i Husain Shahi.<sup>2</sup> This manuscript is available in Bharata Itihasa Samshodhaka Mandala, Pune. Along with the Sultans of Golkonda, Bijapur and Bidar Hussain had an alliance to defeat the Vijayanagar Army but the manuscript does not mention the death faced by the Sultan. It looks like this manuscript was created in the year 1565 A.D. a time that was between the victory and the Sultan's death. The rule of Husain and Khanzada Humayun's rule has been extensively written in the text and the political importance for women in the Islamic society whether in India or in Middle East was a rare phenomenon and portraying women was almost non-existent. Only women who were heroines in romantic poetry were painted as miniatures in the Persian paintings and real women were not included in such paintings. A very important and unorthodox portrayal of the queen in Tarif-I-Hussain Shahi is visible from the fact that out of the twelve illustrations the queen's miniature is available in six of them.<sup>3(a,b)</sup>

The sixteenth century ragamala painting in northern Deccan before 1983 were attributed either to the court of Bijapur or Ahmadnagar which acts as a barrier in fully understanding the Deccani art.<sup>4</sup>



Many scholars have recommended Bijapur as the origin mainly based on Sultan Ibrahim Adil Sha's enthusiasm for music. Ibrahim Adil Shah wrote a book of Urdu songs, the *Kitab-I Nauras* that describes many ragas and raginis. But the nine ragamala paintings that are available do not meet any of Ibrahim's descriptions. The inscriptions are made in unrefined Sanskrit and Persian which do not reflect the cultural level of the highest order in the Ibrahim Adil Shahi's court where famous poets like Urfi and Zuhuri have worked. One very important point to be noted is that the paintings do not have any similarity to the style with which the portraits have been done in Bijapur.<sup>5(a,b)</sup>

Currently there are no tangible proofs to suggest the origin. The poetic but simplistic style which has been used suggests that this work has been done by an excellent creator working from a rural place far away from the royal atmosphere of the capitals namely Ahmadnagar and Bijapur. There might have been a Hindu patron to encourage this work and so the Sanskrit inscription is available. Among the whole range of Decani art these paintings look like the drawings in the *Tariff-i-Husain Shahi* which are again having some resemblance with the drawings in the cookbook named *Nimmat Namah* which was accomplished in Mandu for Khaji Sultan of Mawa in the early part of the sixteenth century. Influence from the Hindus of Rajasthan was quite obvious. In the northern Deccan there were many Hindu kings that were quite independent and they were closer to Rajasthan or Central India, there were also many feudatories of the Sultans of Ahmadnagar, Khandesh and Berar. There is a possibility that any of the Sultans were also patronizing the ragamala paintings.<sup>6</sup>

The paintings available from Bijapur are much more in number than the ones available in Ahmadnagar though the paintings in Ahmadnagar are of excellent quality. A number of extremely good artists seemed to have worked in the paintings available from the Mughal and Rajasthan art even though there are very few paintings that have survived from this era. A strong idea is revealed from each of the painters who have worked on these magnificent pieces though they all stuck to the limitations of this school of art.<sup>7</sup>

A strong military force that belonged to the Mughals was placed in the northern and central Deccan because of the partition between Ahmadnagar and Bijapur in 1636. In the Mughal Empire the Rajput scions of Bundi, Kotah and Bikaner

were made as governors and important officers and the scions of Kotah spent their lifetime in Deccan in the seventeenth and eighteenth centuries. As these maharajas had settled in Deccan with their entire families it is possible the artists also accompanied them as the maharajas could still patronize the various art forms.

The influence of Mughals and Rajputs changed the style of art in Bijapur. The Mughals followed a naturalistic style of art and their themes were limited to portraits and documenting real events that are either of historical significance or contemporary issues. The inscriptions in the paintings gave the relevant information about either the name of the artist, subject or the patron. The inscriptions were done by the artist, the patron or by the library clerk. The Deccani paintings till the seventeenth or eighteenth century did not have the painter's name. These artists did not use realistic colours or shapes, and what was considered as conventional beauty was more prominent when drawing a subject; the realistic looks that matched the physical likeness to the subject was not considered by the artists and so the subjects were not easily identified in the inscriptions.<sup>8</sup>

Though the differences in the paintings of Mughal artists and the Deccani painters have always been there it became narrower when the painters had the influence of both the Mughals and the Rajputs. The subjects were placed against a plain background with line and colour being kept prominent was the style used for portraits which was popular. During the Muhammad Adil Shah's time had brilliant colours but were not having the atmosphere of romance that was present in the earlier paintings. But the paintings are lively due to the expressive gestures and glances along with the vibrant colours used by the Deccani painters which were lacking in the northern art works. In the mid-seventeenth century the paintings also started being a media for recording historical events, some have dates and are signed too by the Deccani artists challenging the Mughal artists.

There have been very good developments during the time of Ibrahim Adil Shah II's reign and during the successive Sultans' time up to mid seventeenth century it was developed at a slightly lower level. The paintings in Bijapur indicate that in the last two decades of the sixteenth century it was a very ordinary matter of concern. Before Sultan Ali Adil Shah I there was no patrons for art and painting in Bijapur but during his time art thrived as he was a man who was very cultured and patronized art.

An Iranian author Rafi Uddin Shirazi who wrote *Tazkir al-Mulk*, a history of the Bijaour kingdom up to 1612, notes that Ali I 'had a great inclination towards the study of books and he had procured many books connected to every kind of knowledge, so that a coloured library had become full. Nearly sixty men; calligraphers, gilder by books, book binders and illuminators were busy doing their work the whole day in the library' (Joshi 1955: 7).

#### **4.2 Paintings in museum- Nature, Landscape, Portrait, clothes, flora fauna, Historical events, Social life and activities:-**

Studying the seventy miniatures that have been passed on the society from the sixteenth and seventeenth century Bijapur is like getting one more opportunity to analyse enchanting art. Even though the painting from Ahmadnagar and the northern Deccani illustrations are very captivating there are not many of the original work available due to various changes that took place in the history. Artists are intrigued by the landscapes and idealized forms in the paintings from Bijapur. The lively line and colour used in these art forms of expression that depict human figures also fascinate the artists.<sup>9</sup>

This school of art was promoted by the Sultan Ibrahim Adil Shah II as he was a patron for many of the great works produced during his time. Ibrahim Adil Shah was more like the Mughal Emperor Akbar who brought about a big change in the Mughal art and he brought the level of art in Bijapur to a very expressive level. The power for expression and the technical changes to refine the art was even better than what the greatest Mughal and Safavid artists had done but with a little bit of mystery in it. It is very difficult to label this sultan as a Hindu or a Muslim because he admired beauty of both cultures irrespective of the religion involved in it. He was called Jagat Guru by the Hindus and many of the paintings depict him wearing the rudraksha which is worn by the Hindu sages. He tried to emulate the Mughal Sultan, Akbar.<sup>10</sup>

Ibrahim was not apolitically aggressive man and he or his courtiers did not write on any of the conquest or the politics of the state instead they wrote on subjects related to art and poetry that was mystical in nature. The Mughals whereas wrote information connected to the history of that period. Due to the lack of information about the politics and history of the period in which the Deccan sultanates ruled very

little is known about them by historians and scholars. The paintings that have meditative figures and sometimes very sad figures must have made the common man feel for the painting and this is not as realistic as the Mughal miniatures. What the paintings in Bijapur suggest is that Ibrahim had very strong emotional feelings.<sup>11</sup>

There are a few paintings that throw light on the role Ibrahim played as a supporter of art and *She Nathr (the three Essays)* by Zuhuri, the Persian poet laureate, and the *Kitab-I Nauras*, written by the sultan himself in Deccani Urdu, a repertory of songs show his appreciation for art. The trilogy *She Nathris*, *Gulzar-I-Ibrahim* and *khan-i-khalil* consists of praising the Sultanas in the first two books and the third work rejoices and appreciates the member in his court.<sup>12</sup>

Ibrahim has been described as a great musician, painter and calligrapher and also a benevolent patron of arts who knew to attract artists from different parts of the world by Zuhuri. He states that “No throne in the path of Art ever pierced a man’s foot but he picked up gardens of flowers... from (Ibrahim’s) favour... (and) ... had Egypts of sugar cast into his throat by the ... (royal) munificence.”<sup>13</sup>(Ghani 1930: 465)

Zuhuri also talks about nauras a very mysterious word that had an effect on the Sultan during his entire lifetime and nauras shows the nine emotional states of human beings. Though Ibrahim loved all forms of art Zuhuri mentions that his first attraction was music. There were six courtiers who were outstanding people in the field of art and Farrukh Hussain was listed by Zuhuri. Even though not much is indicated about Farruk’s style of painting the description by Zuhuri is as follows:

The fourth (courtier) is Maulana Farrukh Husain: “than whose paintings nothing better can be imagined. The expert painters take pride in being his pupils, and having adopted the outline of his plain sketch as their model put their lives under obligating. From the sight of his black pen the green haired (the beautiful) have learnt wiles. The freshness of his painting has put the portrait of the beautiful so shame, and has thrown it into the whirlpool of... jealousy... That magical painter has put in motion the breeze which throws aside the veil from the face of the beautiful.”<sup>14</sup>(Ghani 1930:461-2)

### 4.2.1 Portraits, clothes and figures:-

The earliest painting of Ibrahim shows a chubby, rosy cheeked young man wearing a conical turban and adorning a brilliant emerald necklace (Photograph 158) and this was identified as Ibrahim because of the nastaliq (an Arabic script of the 15<sup>th</sup> century) inscription seen on the turban. Ibrahim was referred to as prophet Ibrahim by Zuhuri frequently and he was called Khalil meaning friend of god and the third essay by Zuhuri was titled as Khan-i-Khalil. There is an inscription that reads as “He is Khalil. The oyster shell of the heavens contains nothing like thee. Faridun and Jan have no son like thee.”<sup>15</sup>

The age of the Sultan can be around 16 and this is deduced from the facial hair that is sparse and he also sports a full grown moustache. This painting was possibly done in the year 1560 A.D. when the Sultan defeated the regent to assume absolute power.

The artist can be called as ‘Bikanir painter’ as the same portrait of Ibrahim is available in Bikanir where the sultan is seen walking with some of the nobles of his court in the Bikanir Palace Collection (Photograph 159). With the lavishness seen in the Deccani style, all the figures are adorned in plenty of robes, scarves as well as jewelry. There is another inscription in Rajasthani Hindi added almost a century after the portrait was completed, and here too the figure in the portrait is identified as Ibrahim. It is believed that this portrait like many others of the same collection is originally from the Deccani Fort of Adoni and it was taken by the Mughal besieger Maharaja Anup Singh of Bikaner and this was added to his collection in 1691 A.D. In these portraits also Ibrahim is identified by the conical turban, heavily shaded face, plenty of gold and the portrait is colourful with a lot of blue red and orange in it. Ibrahim fascination with Hinduism is obvious because of the rudraksha around his neck instead of the emerald but his youthfulness is obvious from the way his hair is seen spilling out from behind his turban. From the portraits that showed him as a pampered adolescent he is shown in these portraits as a young man going towards the mystical world that has long hair and is not fascinated by jewelry. From this period till the portrayal of Ibrahim in the 56<sup>th</sup> song always he is seen wearing the rudraksha around his neck.<sup>16</sup>

In the field of art, two major types of styles emerged by the early seventeenth century in the school of art at Bijapur. Some artists used the Islamic arabesque and the artists also used the concept of the paradise garden setting that gave a poetic feel which did not out beat the ones seen in Middle East. The ones that were accomplished by others similar to the Bikanir painter's portrait had pictures that looked more Indian by choosing the idealized form in which humans are represented in order to express their ideas. The second type has concluded in the excellent work of a splendid artist who can be called as the Bodleian painter whose work, a *Sufi receiving a visitor*, available in the Bodleian library, oxford. This artist has the human interest as his main focus and the figures have very dignified and calm look which is a characteristic feature of the Deccani art.<sup>17</sup>

The art work done by the artist is reflecting the total peace that is referring to the piety that a saint typically has. The enigma of the spiritual world is depicted by the somber tones used in the painting. A devotee's complete attention is received by the Sufi who is characterized by the long hair and nails and perched on the tree there is a white parrot which might be a pet. Four gilt alams show the link with Shia faith and the visitor with a hooked nose waiting to be blessed by the saint is resembling Ibrahim Adil Shah. The portrait could probably depict an event when the Sultan had visited a powerful dervish in an important period during his reign.

The portrait of the *Stout courtier* done by the Bodleian painter kept in the British museum scrutinizes an expert of politics (Photograph 160). His attire consists of robes made of very fine muslin and a Kashmiri shawl shows that this is a powerful man of action. One can see that he is a man used to giving orders, very proud and unyielding from the look on his face and his posture. The portrait emanates majestic quietness as though the man is contemplating some truth he had discovered with his hands folded. Just as in the previous portrait there are the same plants seen lining the space at the bottom of the picture and the curves in the picture has the same kind of shading effect which helps in giving an illusion of space. When compared with the Mughal portraits the Deccani art looks more striking with the clothes and plants swaying rhythmically.<sup>18</sup>

The portrait *Mullah* shows how theology influenced the life in the Bijapur court and this painting done by the Bodeleian artist is available in the India Office Library, London (Photograph 161). This figure has its place in the orthodox establishment of the Muslim community, a member of the ulama giving explanations for the divine law and not supportive of Sufi practiced in the wild. This figure's perfection especially the features like the beard, shawl, finger ring etc have an impeccable balance and gives a certain amount of dignity and it is an incredible work of art.

Another portrait by the same artist in the British museum does not pay attention to observe the mood of the subject (Photograph 162). The perfection by the artist is more expressive and captivating in nature. Though the painting shows Ibrahim like a marionette his clothes are stunning and the gardens are bewitching. The artist has shown Ibrahim having long and elegant fingers, eyes shaped like almonds and he seems to have very small feet enclosed in a pair of golden slippers. There is no inscription in this painting but the subject is easily identified as Ibrahim because of his beard, conical turban and the rudraksha necklace; his great love and passion for music is portrayed because of the castanets in his left hand. The swaying of the robe is very attractive and the way he extends his small finger of his hand looks like how a mullah holds the Koran.<sup>19</sup>

*Sultan Ibrahim Adil Shah II venerates a learned sufi* (Photograph 163) is a painting in which the Sultan is carrying a decorated flask and a spittoon posing as the Sufi's servant. In this painting also the Sultan's pious nature and his faith in the dervishes (especially Sufi) is obvious as in the previous painting done the Bodleian painter. In this painting the style followed in the mid-seventeenth century in Bijapur is detected from which one can conclude that this painting was done during the Sultan's final few years of rule. Though the name of the artist is the same in this painting as well as the Rajasthani work, the styles used are very distinct with no commonalities.<sup>20</sup>

Emigration of the Mughal artists to Deccan was not known till recent times as it did not have enough proof. A collection of paintings in California called Sidhu Collection proposes that at the minimum one Mughal painter who was very talented was employed at Bijapur during the initial years Muhammad's reign (Photograph 164). In this portrait Muhammad is portrayed as a young man when compared with

the few inscribed depictions of this sultan. This portrait shows Muhammad as a young man and this could have been painted in 1635 A.D. as the young man in the portrait is around 20 years of age and Muhammad Adil Shah was born in 1613 A.D.<sup>21</sup>

The portrait of Muhammad Adil Shah is modeled after the portrait of Shah Jahan and only a Mughal artist who comes from the same school of art could have drawn this painting. The accessories such as the turban, belt, dagger and the stance are exactly like the portrait of Shah Jahan done by Bichitr in 1632 A.D. and kept in Victoria and Albert Museum. The portrait could have been traced and as this portrait does not have any features relating to the Deccani art observers feel the painting was done by a Mughal artist who was perhaps new to Bijapur. In the Darbar scene of 1651 A.D. the artists have used very strong colours and the lines are more vibrant giving a Bijapur touch for the painting (Photograph 164).<sup>22</sup>

The portrait described above shows that this is an art work that has the combined efforts of two artists. The Mughal influence is evident in the drawing but the use of rich colours indicates the influence of a Deccani artist. Muhammad Adil Shah is depicted wearing a bright yellow shawl and the portrait has a picture of a tree full of birds; the artist has used a local pointillist method of painting. Parrots were birds believed to be able to send out secrets. At his feet there is a conch shell and there is a pillar that supports a cup and a glass flask filled with red wine. This photograph must have been understood by a few in the court and must have had a significance which is not recognized now. The natural world behind the Sultan has a dynamic quality that is similar to the work produced by the Bodleian painter who worked in Ibrahim II's court. It is believed that a Mughal artist could have traced Shah Jahan's face and figure so as to get the photography needed while the Bodleian painter could have filled the colour and the background to create a lively atmosphere.<sup>23</sup>

The influence of the artists from the north was absorbed into the Deccani paintings naturally and in the Jaipur collection a portrait of the same sultan has both the styles merging easily without any distinction (Photograph 165). The face and costumes have the effect of Mughal art and the rich colours remind us of the Deccani influence. The informal way in which the sultan is seated on a throne that looks like a



bed and the powerful gestures of the nobles, do not confirm to the style used in Mughal art.

The scroll in the hands of the courtier has a Persian inscription and this is seen beneath the throne. It has the date and the artist's name and the date matches with 1651 A.D. None of the earlier portraits had the artist's name or date on it and so it helps one to understand the Deccani schools. The painter's name given on the scroll is 'Muhammad Khan, son of Miyan Chand'. If the figure on the portrait is the self-portrayal of the artist then it shows how the master painters were given a very important position in the court just as Farrukh Hussain of Ibrahim II's court enjoyed a similar position. The robes and jewelry worn by the artist also indicates how well respected they were as they had the same position as the other courtiers who were very important to the Sultan.<sup>24</sup>

In India office library there are paintings done by Muhammad Khan and his specialization in painting portraits of the court is visible in the Jaipur collection of Edwin Binney 3<sup>rd</sup>.<sup>25</sup> An inscription indicates that his daily income would be half a hun that was employed in South India and the Deccan. Another inscription in Persian is though not clearly visible is ascribes the painting to 'Muhammad Khan, son of Miyan Chand'. This is seen between the skirt of the throne and the floral design at the bottom of the painting but the name is not clearly visible due to the painting. The inscription could be decoded due to the same information available in the previous painting in the Jaipur collection which was not damaged.<sup>26</sup>

In the Bijapur portraits as the inscriptions are not traditionally included it is difficult to identify other courtiers. In an American private collection dated 1636 A.D. a noble who was the Divan of Urfi was identified as it is the figure standing in front of the Sultan and the same figure in this portrait is standing behind Muhammad Khan and his name is Sayyid Nurullah. One figure resembles an African vizier, Ikhlas Khan who could dominate his master and the kingdom and he is identified because of his dark skin gesturing something to king. Another figure is that of the noble holding a turban pin standing opposite to the king and this same figure is seen in the same posture in another painting. His name is not known until now.<sup>27</sup>

In another painting in a private collection the subject looks like Ali who is shooting at a tiger with an arrow and this is the same artist as before who can be considered as the Bombay painter (Photograph 166). The Sultan is seen posing royally ready to kill a beast and this pose is similar to the painting in Achaemenid and Sassanian art but he looks more like a seventeenth century Indian royal than an Iranian royal. The radiance in his face, big gaze and the sparkling blue turban has a symbolic appearance. Only two thirds of the original picture is available as the picture is torn at the bottom. Just below the bow the tail of the animal is seen which is presumed to be the mythological beast a griffin on which the Sultan stood.<sup>28</sup>

#### 4.2.2 Nature, Flora and Fauna:-

The animal study by this painter is limited to the *Fighting cranes* in the Musée Guimet, Paris, which is the only example that has outlasted the rest (Photograph 167). His work has some common characteristics like the jewel like flowers painted on a deep green background, the very thick white paint on the body of the cranes and the wind bowed reeds. Every work done by this painter except the Bodleian picture has an average size of 1710 A.D. centimeters. It is possible that in the beginning they must have been part of an album of painting in Bijapur that included the portraits of the major characters that are found in a court.<sup>29</sup>

In St. Petersburg a photograph of *Ibrahim Adil Shah II* (Photograph 168) is a master piece in Indian Islamic art which is a mounted portrait. In this picture the Sultan is seen riding regally through the pasture that has trees swaying and flowers that are sparkling. The paint is dabbed on the surface in a pointillist style and there are rocks that have strange looking faces and animal shapes. The painting has been easy to identify as a nastaliq inscription describes the subject as a 'portrait of the emperor Ibrahim Adil Shah' and it is likely to have been painted in the year 1590 A.D. because the sultan is seen without a beard.<sup>30</sup>

The painter who had accomplished this has done a superior work than the Bodleian artist and the work is more Islamic in style with a lot of arabesque decoration, calligraphy and the style of art is the paradise garden setting. In the painting the face does not show any emotion or uniqueness as seen in Iranian art but the portrait brings about joy and perks up the imagination.

There is a possibility that the artist is Farrukh Hussain. The artist name on the right edge is inscribed as Farrukh beg a famous artist in Akbar and Jahangir's period. It is also possible that Farrukh Beg and Farrukh Hussain is the same painter. The inscription could have been added in the Mughal court after the painting left Deccan before it was sent to Iran because as per the custom of the Deccan artists they do not inscribe their name or signature in any of their works. So it is very difficult to rely on the inscription just as it is difficult in disputing the significance and possible accuracy of the information.<sup>31(a,b)</sup>

The style used in the portrait where *Sultan Ibrahim Adil Shah II riding an elephant*, (Photograph 169) is slightly different and the size is also reduced considerably. This elephant could be Atash Khan his favourite animal that the Sultan has praised in his *Kitab-i-Nauras*. There is one more elephant that is slightly smaller seen behind this elephant and it could be Chanchal, Atash Khan's mate. In this painting the influence of European style can be observed: a distant panoramic view has been produced using thin washes of colour at the top of the painting and these colours that are typically European have been substituted by lustrous Persian colours. The clothes worn by the groom includes a European cape and breeches which are certainly the influence of the European culture.<sup>32</sup>

The same artist has done another painting of Atash Khan which is seen moving through the meadows (Photograph 170). The trees and flowers that look delicate balance the elephant's bulk. The groom carrying hay is seen wearing a semi-European dress shows the influence of the Dutch painting of 'Summer from the Four Seasons'. The presence of Iranian style of art is obvious from the Flemish paintings in the background while the meadow appears very bright.

A painting by the same artist called *Groom calming the horse* in the 'Victoria and Albert Museum', London is very small but one can witness the influence of the European style of painting and this could also have been done by the same artist (Photograph 171). When compared with the paintings done by Farrukh Beg of Farrukh Husain the style follows a freer and abstract model. The artist uses very thin washes of colours for the trees seen in the distance and the foreground plants are created with very subtle dabs of paints. This painting could have been done in 1610 A.D. or later.<sup>33(a,b)</sup>

There is a group of painting earlier thought of as from either Golkonda or Ahmadnagar can now be considered as from Bijapur area, done by the same artist.<sup>34</sup> This group of paintings includes the following: *Yogini* in the Chester Beauty Library<sup>35</sup> (Photograph 172), two paintings in the Islamisches Museum, Berlin namely the *Siesta* and the *Asetic visited by a yogini* (Photograph 173, 174), the painting titled *Kiss* kept in the Topkapi Saray, Istanbul and the *Madonna and child* in the Freer Gallery of Art, Washington. The drawings in all these are unfussy but very daring and belong to a Deccani Urdu manuscript available in the British library. The title of the manuscript is *Pem Nem (The Law of Love)*. The creator of this manuscript Hasan Manjhu Khalji illustrates city of Bijapur, Ibrahim Adil Shah, his tambur Moti Khan, his elephant Atash Khan and the *Kitab-i Naurasin* great detail that the origin of the manuscript is unquestionably from Bijapur.<sup>36</sup>

The opening illustration shows the highly talented artist's work when compared to others who have also worked in the same book. A page in this book portrays an adolescent sitting under a castle built on cliff in a background of green pasture. In front of the adolescent there is a dark skinned yogini. The similarity between this yogini and the one in Doblin shows that both paintings might have been the work of the same artist. The former painting was just illustrative in nature and also very pretty to look at. The latter painting has an ominous feel about it. The yogini looks like a witch with a lot of jewelry on her and the presence of the black bird suggesting evil omen. There are some incredible plants near her and her face resembles Medusa. This painting represents the tempting heresies that journeyed Islam for the devotion of Ibrahim Adil Shah.<sup>37</sup>

The Dublin painter created another (second) masterpiece, a portrait of a young prince in a garden and it is in Berlin. This painting was called *Siesta* when it was initially published; a name that has remained unchanged all these years (Photograph 173). This painting shows a humid afternoon in Ibrahim's court where the atmosphere is calm and informal. For the Deccanis calm ambiance was a major subject of art. In the south unlike the Mughals the Deccanis did not have serious themes that portrayed supremacy and the tensions connected with invasion as subject for their paintings. The young prince in this portrait is sleeping and also he does not sport a beard. In this portrait *Siesta* the lack of beard in the young prince is based on the concept of ideal beauty as given in the Persian literature.

The painting titled *Ascetic visited by a yogini* is also now in Berlin. There is a possibility the same artist who executed the earlier painting did this also almost a decade earlier (Photograph 174). The colours used for shading have got a little solidified into firm shapes and the colours have become darker. The artist has used gold and lapis lazuli in plenty and the panorama in distance is now a crowded space with figures and pavilions which shows the noise and the daily activities of a world from which a saint has come away. The saint goes away from this and the yogini with palms together makes the saint very holy.<sup>38</sup>

Muhammad Khan is a competent painter whose work is enlightening as well as rich in colour. His portrait of Muhammad Adil Shah, Ikhlas Khans and the Habshi vizier sitting with a leg on each side of an elephant decorated with a colourful cloth are all serious paintings in the collection of Sir Hodgkin, London (Photograph 175). The lines and curves on the animals' bodies look seamless, and very attractive colours are used. The background is bright and the clothes are striking. Ikhlas Khan is seen in a silver grey coat with pink flowers while the Sultan is seen wearing a red robe with stylus in it to reflect light. Though these portraits are similar to the ones in Ibrahim II's period they have more precision that is similar to Mughal artists' painting and there is no space for fantasy.

During Sultan Sikhandar's reign too painting continued to be patronized but the Sultan became the king at the age of four and was dethroned by the Mughals when he was eighteen. Due to the political situation that existed during his reign and the age of the Sultan it is possible instead of the king the artists were patronized by the nobles who were becoming independent at the estates they belonged to. They might have employed the best painters who were otherwise migrating to other parts of India due to the political strife and civic unrest. There are very few paintings belonging to this period. A portrait of Sikhandar is available in Paris, belonging to the Custodia collection with an inscription in Persian that ascribes the painting to two artists Abdul Qadir and Ibrahim Khan. The second artist's name is seen in another portrait *Sultan Muhammad Adil Shah and Ikhlas Khan riding an elephant*, which was commissioned a few decades prior to this work (Photograph 175). An impressive portrait in the Metropolitan Museum the *Sultans of the Adil Shahi dynasty* depicts all the Sultans of the Adil Shahi dynasty seated together. This is the only portrait from the Deccan

which is similar to portrait of the Mughals titled as the *Emperors and princes of the House of Timur* kept in the British Museum. In the portrait depicting the rulers of the Adil Shahi dynasty Sikandar, a young child who is about ten or twelve years old and he has a dark complexion. Sikandar's photograph is similar to the portrait seen in Paris.<sup>39</sup>

On the lower left side of the page one can see an inscription and this is giving the information of two artists' names: Haidar Ali and Ibrahim Khan. In the Mughal Era some painters were specialists in drawing, some were employed only for colouring the outline and a few specialized in painting faces. The inscription in the Bijapur painting has attempted the same style but there is no clarity as to who did what part of the portrait which is given clearly in the Mughal portraits. A portrait of the Sultan's grandson is also available in the Custodia Collections, Paris. There are two names in the inscription in a portrait of the Sultan's grandson Sikandhar in the Custodia Collections, Paris but the inscription is not giving clear information as to who did what in the painting.

The floral and abstract designs were preferred by the Muslims to art showing figures and in Bijapur each floral painting is different from the other. In Sidhu collection there is set of paintings called the decorated floral fantasy and it is made up of paintings that have delicate petals, sprouts shaped like flames, and lotuses drawn using the Timurid style and they have the traditional arabesque in most of the paintings (Photograph 176). These paintings have the characteristics that were seen in the Ibrahim's period. In Hodgkin collection there is a painting of a decorated floral vase which is a typical style followed in the mid-seventeenth century in Bijapur (Photograph 177) and this can be compared with the murals in Asar Mahal that have the gold and lapis vase designs (Photograph 195). The painting in the Hodgkin collection (floral vase) and the border in Adil Shah II's portrait is presumed to be done by the same artist because in both paintings similar pendants with floral designs are available and the rare colours used are deep maroon with blue.<sup>40</sup>

#### 4.2.3 Historical events:-

A painting presumed to be the Bijapur court has outlasted all the paintings belonging to the Muhamad Adil Shah's period which is a large drawing which has been touched with colour and gold shows an assembly of a court (Photograph 178).

The Sultan is seen performing religious rites in a richly decorated hall where flowers are hung and there are two golden boxes inscribed with the names Allah and Muhammad respectively. The hall is scented with the fragrance that comes from the incense sticks that is seen burning on an incense burner which is placed at the feet of the Sultan. There are forty two courtiers including Ikhlas Khan seen standing around the Sultan. Behind him there is a dervish wearing a conical had with inscriptions of holy names. The courtiers and nobles stand rigidly with serious expression on their faces as one is expected to in such an occasion. Some nobles are seen beseeching while some are seen crying out in passion. A man is seen falling unconsciously due to the ecstasy. The artist's name, Abdul Karim, is given in an inscription on the book kept open and held by the third figure below Ikhlas Khan.

In this painting the box that is shown may be the famous chest containing hair from the Prophet's beard preserved in the Asar Mahal. Asar Mahal is a palatial house just outside the fort at Bijapur. From the painting it is possible to identify the interior of the actual monument because of the pilasters that are tall and ribbed, the Gothic style arched windows and the grid above the windows which is clearly painted. In Bijapur there is an annual ceremony of viewing the prophet's hair which is a very important festival for the Muslims and this drawing may be portraying that festival. The Iranian and Indian carpets seen in the portrait is even today kept in the shrine's store room and also the local museum. So the decoration, incense sticks and the carpets are the items used to celebrate this festival. In this painting the Deccani art has depicted an event with all the details like in the Mughal art and has moved away from the fantasy seen in the paintings during the Ibrahim II's period.<sup>41</sup>

During Ali II and Sikhandar Adil Shah's time the amalgamation of the Deccani and Mughal art continued. Though drawing portraits were still popular the paintings had decoration based on the local styles which was projecting the non-acceptance of the Mughal's realistic themes. The lines are livelier and the eyes are made larger and are shown curving upwards elegantly. This is similar to the paintings by the Kishangraha school of Rajasthan of the eighteenth century. It is presumed that those artists might have picked up this gesture from Bijapur. The paintings have rich colours and graceful gesturing and the Mughal formality gives way to the Deccani fantasy. In this style of painting the priority was given to patterns and decoration and

the importance to the narrative was less. Though Bijapur was under the oppressive Mughal reign art at this point of time had a very good patronage.

A collection of paintings with late Dr. Moti Chandra, Bombay has a painting titled *Darbar of Sultan Ali Adil Shah II* uses the principles seen in the picture of Jaipur collection of 1651 A.D. (Photograph 179). The use of bold colour and ecstatic line used in this picture out beats all other compositions. Previous works were depicting events in history but the ones composed later portrayed the cultural and psychological actuality as seen in the society. So the works were all original. In this picture the Sultan looks to be around thirty years of age and so this painting was probably composed in the year 1660 A.D.<sup>42</sup>

In the painting there appears a courtier to the right of the Sultan holding a scroll and from the mark on his forehead he is presumed to be the Maratha Chief Shahji. Shahji and his rebel son were the only Hindu nobles in the court. Shahji brought about a truce in 1661 A.D. between Shivaji and Ali Adil Shah which ended after three years. This painting may be portraying the truce; Shivaji may be the one holding the scroll and the order in his hand may be getting him pardon for the offences. The white bearded man next to Shivaji may be his father.<sup>43</sup>

Among the paintings that were left unfinished *Sultan Ali Adil Shah II with a courtesan* is one of them. The mood and atmosphere here is significantly different and this was accomplished by an artist who was closely connected to that time (Photograph 180). It resembles the paintings done by Botticelli honouring love and beauty and the mood is very positive. Ali is seen holding the arm of his lover while a gentle breeze softly strokes the garden. On the right side of the tent mango trees flourish while on the left there are fruit bearing trees. In this painting the attires worn, the plants and trees are painted exquisitely while the figure of the sultan needs a finishing touch of the artist.<sup>44</sup>

#### 4.2.4 Social life activities:-

From the description it is possible that Farrukh Hussain was a master painter of the royal court at Bijapur and artists who were not as acclaimed as he were influenced by him. There is also a possibility that he might have drawn the outline for the figures while the lesser painters filled the colours which was similar to the way the Mughal



master painters functioned. Another fact that stems from this is that he was a favorite of both the Sultan and also his successor Muhamad which was deduced from the darbar scene of his reign that has survived (Photograph 181).<sup>45</sup>

Ibrahim's writings also show us the unique person he was and in the *kitab-i-nauras* where he has used an extremely high level of Sanskrit to praise Hindu Deities, the ragamala, and how emotional he felt when he was not having the company of his favorite elephant Atash khan and his tambur Moti Khan (a stringed instrument). In his writings he praises goddess Sarasvati the goddess of learning, Prophet Muhammad and the Deccani Muslim saint Gesudaraz who was buried at Gulbarga. His 56<sup>th</sup> song is a masterpiece where he describes the Hindu God and himself.

“In one hand he... (holds) a musical instrument, in the other, a book which he reads and sings songs related to the Nauras. He is robed in saffron-coloured dress, his teeth are black, the nails are red... and he loves all. Ibrahim, whose father is god Ganesh and ... mother pious Sarasvati, has a rosary of crystal round his neck, a city like Vidyapur (Bijapur) and an elephant as his vehicle.” (Ahmad 1956: 146)

The Bijapur paintings were based on such songs that provided the theme for the subject matter to be painted. In the portrait available in the Naprstek Museum, Prague, there is a connection between the description of Ibrahim in the poem and the painting in which he holding the tambur Moti Khan, with rudraksha around his neck, brightly painted red nails and the two elephants in a small cityscape in the background which could probably be Bijapur (Photograph 182).<sup>46</sup>

In the Naprstek Museum, Prague (Photograph 182) there is one more portrait of Ibrahim and in this painting he is sporting a beard which shows that the painting must have been done between the years 1595 – 1600 A.D. The Sultan is seen playing the Tambur and the rudraksha around his neck are two indications that the portrait is of Ibrahim. The panoramic view shows the influence of the European art and this was first seen in the portrait on top of the St.Petersburg painting. The size of the trees is reduced and the painting uses a technique in which transparent washes of colour is executed. It is possible that the artist was familiar with this European technique used in portraits because of the influence from the Portuguese artists in Goa which is just 250 kilometers from Bijapur.

The inscriptions on this painting are significant as this painting is from the folio of an album belonging to the Emperor Jahangir. On this painting one can see an inscription written in Persian that is identifying the Sultan as 'Ibrahim Adil Khan Deccani, governor of Bijapur' and the inscription also points out that this work which was done between 1610-1611 A.D. has been done by Farrukh Beg. The Mughals never addressed the Deccani Kings as Sultans or Shahs instead they were either called as Khans or Governors. There is one more fact to be noted: the inscription is not in Deccani. So though it is not completely reliable the possibility of Farrukh Beg and Farrukh Hussain may be the same individual.<sup>47(a,b)</sup>

Ibrahim always has remained an enigma in spite of various texts based on him like the praises by Zuhuri, historical references and articles by Firishta and Ibrahim's own songs which can be equated with the mystery of the paintings in Bijapur. The real facts about the Deccan courts are not available but fantasy combined with speculation about the courts is available. The painting here unlike the Mughal paintings do not have the real facts but facts based on poetry.

In the painting titled, *Deer Hunt* available in a private collection one can witness a similar gallant disposition but sticking to the early seventeenth century Deccani art (Photograph 183). The painting depicts two princes; the first prince is riding a white horse and the colour of his dress is mauve while the second prince is riding a blue stallion dressed in maroon attire and they charge towards a herd of deer which is in a state of confusion. The picture is drawn in the Bijapur style and this is indicated by the way the faces are drawn, the costumes worn by the figures and there is a structure on the top left hand corner which has a dome similar to what one can see in Bijapur. The unevenly chipped horizon, trees that are windblown and the turbulent clouds that look like they would bring a storm makes the painting look more dramatic and instead of a mere hunting the observer is left witnessing a ritual slaughter in a thunder storm that is fast approaching.<sup>48</sup>

#### **4.2.5 Paintings on marbled paper:-**

Islamic world has a great preference for abstract art and in countries like Turkey, Iran and India marbled paper and drawings made on marbled papers are appreciated well. Martin (1912:93-4, 106-8) states that this craft was very popular in

Turkey and he had proposed that ‘‘colours must have been applied while the paper was wet, since the paper is completely saturated with them’. He declares the bright, multi coloured irregular streaks, the outlines ‘enhanced by gold lines drawn by a hand that even the greatest European decorated would have envied’, the love for this costly paper by the Turks that they always wanted and the difficulty in acquiring it very few people who had collected it were agreeable to part with it. The high status that the work on marble paper enjoyed was confirmed recently when two exceptionally done works on Timurid marble papers were discovered with the inscription ‘chinoiserie’ and the designs were of weeping willow branches which had an outline in gold. The inscription also mentions that this was a gift from Iran to the Sultan Ghiathuddin Khalji of Mandu and they were placed in the royal library on 11<sup>th</sup> August, 1496 A.D. In the Islamic India this was an art form that was very important in the period in which it was created.<sup>49</sup>

Majority of the marble drawings whether human or animal, were made in Deccan and for this there is enough proof. The marble drawings include the ones published by Martin also. Some of the best marble paintings are available in the Deccani collection and yet some were obtained from Deccan. The humans have Bijapuri faces and clothes that were worn in Bijapur in the mid-seventeenth century. In many Deccani paintings the colours mauve, blue and yellow are used in the background like clouds and these have a pattern that has a swirl in it which makes it appear like patterns on a marble paper. The *Deer hunt* is an example of this kind of painting (Photograph 183). In Deccani paintings these papers are used in manuscripts as the last or end paper; it is also used as margins of paintings.<sup>50</sup>

Among the marble paintings the best example that has lasted until now is a painting from a private collection titled *Starving horse harassed by birds* (Photograph 184). This painting shows the subject as the symbol of man’s subconscious urge and to overcome that and to attain spiritual advancement is by starving. This painting goes beyond the beauty of the painting and the oozing blood seen between the ribs shows the tragedy and preciousness in a very touching way.<sup>51</sup>

### 4.3 Architectural decoration and Paintings in monuments:-

Deccani architecture is characterized by the rich decorations done on the surface. In the fourteenth and fifteenth centuries the Bahmani structures have the designs cut into the plaster for decorations and this style was continued in the Baidis and Qutb Shahis period also.<sup>52(a,b)</sup> In the sixteenth and seventeenth centuries plaster was substituted with stone as the basic medium for decoration especially in the mosques and tombs built by the Nizam Shahis and the Adil Shahis.<sup>53</sup> There has been a widespread use of carved wood and coloured tiles in this period but considerable proof is unavailable to confirm this. Similarly not many samples are available with reference to paintings of that period. In the eighteenth century the Maratha-style structures that were having exquisite work done on wood and also the murals in the same period are the changes that took place in Deccan.<sup>54(a,b)</sup>

The range of themes for decoration was not extensive but limited to geometric designs and floral patterns originated from the Khalij and Tughluq architecture. The designs that are based on lotus and other types of plants indicate the native traditional designs that were widely used. In the structures built by the Bahmani and Nizam Shahi dynasties in the later part of their rule show the influence of Iranian and Turkish traditional art along with the new types of designs like the calligraphy, tightly packed arabesque and tastefully designed plant motifs.<sup>55</sup> The stunning and impressive tile works seen in the Madarsa of Muhmud Gawan at Bidar is an imported concept. Bijapur's stone carvings are fascinating architectural decoration that has no match. The designs of animals and vegetal motifs along with the calligraphy, arabesque and geometrical patterns show the deep impact created because of the Islamic artistic perspectives.<sup>56(a,b)</sup>

#### 4.3.1 Incised Plasterwork:-

In the beginning the plaster decorations were used only in the bands made around the openings of curved constructions and alcoves or niches, they were also found in the pendants on the spandrels above the arched openings. The collection of decorative designs was limited to the geometric patterns which can be seen on the screens. Some assert that the designs that have crown and wing are from old emblems

belonging to the royals of Iran but these designs could also be from the monuments in Deccan belonging to the Hindus.<sup>57</sup>

The monuments of Nizam Shahis have some plasterwork that resembles the traditional art of the Adil Shahi especially the work seen in the Ahmad Bahri's tomb in Ahmadnagar. In Deccan the Mughal architecture has taken in a lot of designs from the Iranian motifs which are seen in the plaster work with composite painted floral designs used in the roofing of the hammam at Burhanpur (Photograph 185). Naturalistic patterns with stalks and tendrils are spread out in rigid geometrical shapes to make the designs look lively and it is seen on the spandrels as well as the interior sepulcher of the tomb and the entrance gates of the Bibika-Maqbara (Photograph 186). In Mughal architecture gracefully done plaster work can be seen on the neck of the domes that have bands of the acanthus leaves as design.<sup>58</sup>

#### **4.3.2 Carved Stonework:-**

Another characteristic feature in Deccani architecture is the use of black basalt on which designs are made. Expert craftsmen have cut the designs on this hard stone and then polished the designs to get a smooth finish which is a technique to make the geometric, vegetal and calligraphic patterns have a mirror like finish. This type of art was adhered by the craftsmen who made glossy columns out of basalt stone in the Hindu temples.<sup>59</sup>

At Sharza bastion of Bijapur the two stone lions are the only examples of stone carving belonging to the Bahmani and Baridi architecture. The mosques and tombs are decorated with calligraphy on the panels which were prominent designs for decoration. Languages used for calligraphy are Arabic and Persian and at times they are used together in bilingual inscriptions; in some places the language thuluth is used. In these inscriptions either there are some verses from Koran or these inscriptions give the details of the construction of the structure and those who have patronized these structures. In the Raichur fort, inside the Jami mosque on the right hand mihrab there are inscriptions that profess the Shia faith and the prayers asking God to bless the twelve Imams who belong to the Shia faith. The calligraphy works from Shiraz by Mughith is a masterpiece of the Indian and Islamic art form. In the museums of Kolahpur and Hyderabad other inscriptions of Bahmini are preserved.<sup>60(a,b)</sup>

Adil Shahi architecture is well known for the Stone calligraphy. In Raichur the Jami mosque has a slab inscribed with a row of ornate frames that enclose angled strips and a diamond shape in the center filled with inscription in thuluth language resembling designs on clothes. The doorways of the vaults at Ibrahim Rauza in Bijapur also have similar designs (Photograph 187). The perforated screens have letters that are interlocked and cut out in rock mulch relief work, a sculptural technique that is splendidly done (Photograph 188). Medallions on the wall too have inscriptions in them using this technique.<sup>61</sup>

Stone carving at Bijapur has the highest level of ornate looks because of the opulently sculptured brackets, eaves, parapets and finials. In Jal Mandir all these distinct aspects of art are present in an explicit miniature form with great details on the base of the structure and wall surfaces with designs placed very close to each other. The sculptural excellence has reached its peak in Malika Jahan Begum's mosque. There are double sets of winding brackets with graceful arabesque on which the eaves are supported. Base of the eaves have lotus shaped medallions and palmette fringes. In the parapet palmette fringes are combined with cut-out interlocking components. Small portions of the perforated parapet in Mihtar-I-Mahal show elegant arabesque thrive in Timurid style (Photograph 189). In this collection of decorative art the stone chain is also included and this is revealed in the Kali Mosque at Lakshmeshwar.<sup>62</sup>

Ibrahim Rauza has the best stone carving when compared to all the examples discussed so far. There are a few additional features seen here like below the eaves there are struts kept at an angle to support the roof and they have animal like forms carved on them. There are groups of miniature finials around the minaret shafts. On the outer walls of the vault of the tomb there are designs that are geometric designs and patterns that have leaf like designs. There are delicate designs on the ceiling that includes a variety of patterns tied and knotted together. Flowers on bands connected by the stalks and filled with graceful arabesque. There are elegant sculptures of lions, geese and motifs of plants on the projecting balconies of the Mihtar-I-Mahal which are shallow relief work or imitation of wood work. The angled struts below the eaves are styled like beasts that are going to leap on fiends in water.<sup>63</sup>

Carved stone work can also be seen in the west entry way of the fort at Panhala and it has rich detailed work which is remarkable. There are bands of relief work on the doorway of the gate that faces the courtyard of this entrance and this work is enclosed by strips of relief patterns that blend with the interlocking trefoils, arabesque fill up the medallions and there are curving designs of brackets.

#### 4.3.3 Woodwork and metal cladding:-

Very little wood work is available in the remnants of the Deccani architecture. In Rangin Mahal at Bidar the main hall has columns and half columns that are unsupported by any other structure are set into the walls and have projecting brackets with three tiers of pendants strengthened by angled struts which are also decorated with winding fish like designs (Photograph 190, 191). Such statues and brackets are seen in both Nizam Shahi and Adil Shahi architecture and they are done in stone. In Mihtar-i-Mahal at Bijapur the wood like grade is noticeable. Woodwork belonging to the Adil Shahi era is available in very few structures only. Asar Mahal has some wooden columns and paneled ceiling which look like replacements but some of the original exquisite work is available the inner chamber where there are trellis windows that have geometrical designs over the paneled doors. A canopy seen over the Mohammad Adil Shah's grave inside the Gol Gumbaz is made of wood but it looks like an addition that was done later. This canopy has a small opening with many designs and has a gabled roof.<sup>64</sup>

#### 4.3.4 Glazed Tile work:-

After moving to Bidar Bahminis added tile work in their structures which gave the structures an aesthetic look. Because of monsoons in India the work looks dull even though the splendor is still visible on some of the edifices in the city. Creation of mosaic using cut tiles was a **popular** technique and in another technique patterns were painted on tiles after which the tiles were glazed and fired so that it looked shiny and transparent.<sup>65</sup> Apart from these two techniques the craftsmen used a third technique, called the cuerdateca in Europe, which was used rarely where a dark line is left on the tile after the firing on the tile is done. All these techniques were introduced in the Deccan directly from Middle East and not through the North India. It is believed that this technique could have been introduced by the craftsmen of Ottoman

Turkey because of the similarities in the work done in mosques of Bursa and Edrine when compared with Deccani Cueraseca.<sup>66</sup> The Deccani tilework has a quality that out beats the work done in Iran or Turkey because of the technical excellence and aesthetic beauty even though the techniques used are almost the same. The mosaic in the Deccani art is very professionally done that the smoothness of the line in each individual piece is more effective than the painted panels seen at Iznik in Turkey. In Iran the joints are plainly visible that shows the quality of craftsmanship in the Deccani mosaic. The deep colours used in the Deccani mosaic are better than the ones taken as examples from Iran. Deccani tilework is certainly of a higher quality than those seen in other places even though this technique has its roots in the Middle East.<sup>67</sup>

Mosaic tiles were more popular than the underglazed painted tiles. In London, at the British museum there are two tiles which have a very attractive design in underglazed Cobalt and turquoise which are believed to be from Bijapur (Photographs 192 a,b). There is a resemblance of the rough white and blue tiles seen in Sindh and Punjab and also the tiles show a link to the sixteenth century Damascus. The palace of the Bahmini governor at Goa that was excavated has similarities with the tiles in London. This palace was destroyed by the Portuguese when they arrived in Goa. (In the seventeenth century convent of Santa Moica in old Goa there are tiles that can be compared with the tiles in London museums.)

The Mughals introduced the unglazed painted tile work with different designs to the Deccanis and the best samples are seen inside Aurangabad's Bibi-ka-Maqbara's gateway. (Photograph 193)

#### **4.3.5 Wall and ceiling paintings:-**

There are no clear records of the paintings done in Deccan palaces and tombs when compared with the coloured tile works. The few paintings that have survived Bijapur show that during the Adil Shahi's era painting thrived. There are traces of elegant paintwork on the carved mihrab in the Jami mosque which is done on gesso. Above the arch there are spandrels that have motifs of leafy tendrils with flowers that are blue and purple with a rich gold background. There are depictions of books done in shallow relief with rich brown and gold colours looking like embossed leather



bound books . The mihrab is glorious because of the calligraphic alams, which have spiritual significance, on the faceted part-dome and some of them are found on chains surrounded by tendrils that are very elegant with a lot of leaves<sup>68</sup> (Photograph 194). The Middle Eastern formal paintings combined with the lavish naturalism of the Deccan makes the paintings look splendid. This same magnificence can be seen in the paintings in the Asar Mahal at Bijapur (Photograph 195).<sup>69</sup> The paintings in one of the chambers in the upper floor show that this structure's original purpose was to function as a court and later in 1646 A.D. it was converted into a sanctified reliquary almost like a shrine. The paintings have been severely damaged but the figures in this composition have been identified as women who belonged to the royal court and their attendance, seen seated on a throne and dressing a child, enjoying music while eating and drinking and the painting also shows that they are receiving a man who is dressed only in a very thin piece of cloth. Some observers feel that these paintings are influenced by European art or artists as the crowded streets, the variety of postures, the costumes worn by the people and the shade effect on the limbs suggests so. There is a possibility that the Deccani artists were familiar with the foreign paintings and so they have produced such effects on the paintings.<sup>70</sup>

In a smaller chamber in the upper floor in Asar Mahal has more exquisite paintings than that is found in Rangin Mahal at Bidar because of the appealing proportions and beautiful decoration. It reminds one of the magical pavilions 'painted by the artist of China', mentioned in Persian spiritual poetry. The niches in this room are painted with vases in shimmering gold and lapis lazuli. Due to the deep blue colour it symbolizes royalty. The lively arabesque patterns on the vases are similar to the Timurid design seen in the fifteenth century period. (These patterns are very close to the chinoiserie decorative style in western art belonging to the fifteenth century scroll fragments that characterized the unusual bridal processions mounted in Album H.2153 in the Topkapi Saray, Istanbul). There are floral patterns of the nineteenth-century between these niches that have flowering vines painted over the original designs.

At the pleasure resort (water pavilion) of Kummatgi the painting done on the walls and vaults can be studied only from old photographs. These paintings include royal pursuits such as polo matches with horses in it along with the players, wrestling,

drinking and also music. The paintings include the figures of Europeans who are dressed formally who look like emissaries who have visited the Adil Shahi courts and also some of them posing near a tree with curious looking birds. The European artistic way of painting is very obvious in the way in which the painting tackles the shading of limbs and the robes worn by the figures.<sup>71(a,b)</sup>

#### **4.3.6 Few paintings from Vijayanagar and Adil Shahi's period in other places:-**

There are two paintings that belong to the Vijayanagar times that have survived the test of time and they are the Virupaksha temple at Hampi and the Virabhadraswami temple at Lepakshi. The portrait of Vidhyaranya at Hampi is an excellent representation of the spiritual leader. The Vijayanagar Empire was founded by Harihara and Bukka in 1335 A.D.<sup>72</sup>

A scene from the fourteenth century Vijayanagar painting which shows a long procession of Vidhyaranya (Photograph 196) carried by men on foot in a palanquin and followed by some more men walking behind the palanquin is very remarkable. This panel is very graceful to look at and the tempo of the painting is obvious. The painting makes the ground appear uneven because of the slightly tilted palanquin as well as the howdah. The figures in this procession look very calm and maintain a silence showing their respect to the scholar who is being carried to the place he needs to go to.<sup>73</sup>

King Ibrahim Adil Shah had commissioned a few paintings in the 15<sup>th</sup> century at Kamtagi and Bijapur. Then it was a set of paintings that depicted the leisure and wealth but now only a few shabby remains that too in traces are available. Some panels depict a King consulting a Fakir and these paintings use more shades of brown and follow a European style. In one of the paintings a princess is shown sitting in a garden and she is being served by her maids.

In the 18<sup>th</sup> century there was a major change in the politics of Karnataka and what was a predominantly Hindu Kingdom became a strong Muslim territory. During this time paintings began to record historical events and the transformation from religious paintings was obvious. The murals became visual records of the important events that took place in the region and this can be witnessed in the murals of Srirangapattana the new capital of Mysore under the rule of the new Islamic kings.<sup>74</sup>

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## **CHAPTER V**

### **PAINTINGS AT SRIRANGAPATTANA**

**Paintings at Srirangapattana – Paintings in Palace –Historical events - war scape - Nature - Flora - Fauna - Kings - Soldiers - Army - Landscape -Portrait - Nature of colors etc – Paintings in other monuments – Notes and References:-**

#### **5.1 Paintings at Srirangapattana:-**

During the end of the 18<sup>th</sup> century there was a change in the political situation in Karnataka and the political scenario faced major transformations. The Mysore state was ruled by a prominent Hindu dynasty until then and it was a Hindu Kingdom which was being controlled by the Islamic Kings. The old Mysore state a Hindu kingdom was largely dominated by the Islamic rulers. This changed various art and cultural aspects in the kingdom especially the paintings which were traditionally murals of Hindu religious deities. The history shows that the paintings started depicting the historical events at Srirangapattana which became the capital of the new rulers.<sup>1(a,b)</sup>

All the above facts make it imperative for the study of the paintings of Srirangapattana so that the secular, social and political structure of the late 18<sup>th</sup> century Karnataka is understood.

During this period Karnataka witnessed several battles which were fought to prove one's power and reign the region. The impact of this turbulent period was reflected in the art that belonged to this time and it can be observed in the paintings in Srirangapattana and other places in this region. Artists painted historic subjects that were specially made and these paintings were used to spread or broadcast the rulers' triumphs and conquests. The European influence in Karnataka was very strong during this period and it was reflected in art which mirrored the western concepts. The usage of new tools in art was also observed which brought up many new theories in connection with the art of that period.<sup>2</sup>

The revolution that took place in art was striking during this period when the traditional mural painting that consisted of only religious subjects was being replaced with the appearance of historical subjects at Daria Daulat Bagh. The scope for research on historical painting in Karnataka is vast as no one has explored this subject properly.

During the reign of Hyder Ali and Tipu Sultan there were visible changes in the style of paintings in Srirangapattana. It is believed that Tipu Sultan had ordered the paintings on the outer wall of the fort that contained disturbing pictures of the British theses were completely wiped out or destroyed when the British laid siege to Srirangapattana. In 1792 A.D. Tipu had commanded his people to whitewash all the walls of the fort and Daria Daulat Bhag which had such paintings when Lord Cornwallis' army had approached Srirangapattana. Colonel paintings Wellesley later restored many of the paintings as the paintings were not fully removed.<sup>3</sup>

In Daria Daulat Bagh the paintings were repainted more than once; the justification and reason for the paintings based on the situation is important for a research study.<sup>4</sup>

There are three different schemes that represent the paintings and they are outlined on the eastern and western walls of the palace. The western wall consists of a picture of a battle scene and the way in which the battle was fought is portrayed in four frames. This battle scene is the narration of the battle of Pollilur in action.

Hyder Ali and his son Tipu are known to have fought four wars against the English which are popularly known as Angelo-Mysore wars. Hyder and Tipu successfully won the initial two battles when they were helped by the French. In the battle of Pollilur the English were defeated and Arcot was seized by Hyder. In this battle the British were led by Colonel Baillie who was the commander was completely wiped out and a huge number of English soldiers that included Colonel Baillie were taken as prisoners. The paintings of the Daria Daulat Bagh have recoded the battle and it is apparently the earliest visual record of this battle scene.<sup>5</sup>

## 5.2 Paintings in palace (Daria Daulat):-

### 5.2.1 Daria Daulat Bagh:-

Daria Daulat Bagh meanings ‘a wealth of seas’ was built by Tipu in 1784 A.D. in the middle of a garden. The primary reason to build this monument was to commemorate the victory of Hyder Ali against Khnde Rao in a combat and this place was the base for Hyder Ali’s camp.<sup>6</sup> It is believed that to escape Khnde Rao Hyder escaped from this place to the north of the river in a basket boat. Tipu was becoming powerful and that was the second reason that Daria Daulat Bagh was built. Tipu was able to increase trade as his reign extended up to the sea coast on both the coastal regions of South India.<sup>7</sup>

This monument is made mostly of teak wood and follows an Indo-Islamic style of Architecture. The building has a rectangular plan and on an elevated square platform of a height of 5 feet the building is built with wooden pillars that have tapering lotus form, giving support for the structure. The raised platform forms the veranda of the building.<sup>8</sup>

This is a two storeyed building and has four staircases that lead to the first floor. The hall of this building has a square shape and the staircases are in concealed rooms and so they are not visible for the public. There are balconies that extended out from the first floor hall from which the durbar halls can be witnessed. It is possible that the durbar halls were used during any festivals or celebrations. This portion was specially meant for receiving guests and ambassadors by Tipu. Some of the rooms on the east and west sides were probably living quarters that Tipu used as this was Daria Daulat Bagh was his summer palace. History says that Tipu always went back to his palace at night.<sup>9</sup>

According to history before Daria Daulat Bagh was built the Hindu rulers used this place to perform royal ceremonies every day and the place had a raised pavilion called Maha Naumi Mantop. After Tipu build the summer palace he used this place to hold court every day and it is believed that Tipu terrorized his subjects.<sup>10</sup> So this was a place that held scenes of terror as there were more than two hundred people with whips to use them on subjects who the ruler felt needed whipping. The Islamic

design is similar to the palace in Sira built by Moghul Governor Dilaver Khan (1724-56 A.D.).<sup>11</sup>

Daria Daulat Bagh and Rueil Malmaison of Josephine Bonaparte in France have been compared by historians as there are some striking similarities. Malmaison means the 'ill-fated house' which is completely opposite to the meaning of Daria Daulat Bagh meaning 'wealth of seas'. Malmaison was a palace bought by Napoleon Bonaparte for his wife Josephine in the year 1810 A.D.<sup>12</sup>

Malmaison is also a two storeyed building like the Daria Daulat Bagh and the shape of the buildings are rectangular. The French building also has a rose garden around it and Malmaison was used by Napoleon to meet his guests and also do some of his official work there. Though the two rulers had possibly a political connection the similarity between the two palaces is to be noted. Both palaces were used as summer palaces, guests were received there and the rulers conducted their official work at their respective summer palaces.<sup>13</sup>

The Daria Daulat Bagh, its gardens and the paintings were impressive and oriental; the gaiety in the paintings had been toned down. In his works it has been mentioned by Parson that Mr. J.D.Reeds who visited Daria Daulat Bagh along with the Duke of Clarence stated that in India there are no other monuments that can be compared with it for the rich decorations except the palaces of Isfahan (photographs 197 a,b,c,d,e,f,g,h,i).

The eastern and Western walls of the palace are decorated with paintings that show three different aspects of events that took place then. The western wall portrays in detail the battle scene of Polillur war<sup>14</sup> which is divided into four frames. The sequence of these frames is the visual narration of the battle itself. The Eastern wall has two frames filled with portraits that depict the life in Muslim families and the culture of the people who belonged to that era. Apart from these two categories the paintings also consist of floral designs that covers the rest of the walls in the palace decorating the palace.<sup>15</sup>

### 5.2.2 Aesthetic Characteristics of Srirangapattana:-

In the painting style means a specific way of doing the art work. The distinctive features that the viewer is able to link an artwork with other works, is what style is made of. The changes evolve within a period of time and both the forms and imagery that comprises of style in a group is referred to as the stylistic development.

In Karnataka the paintings did not develop into a wide ranging school following a tradition especially during the 18<sup>th</sup> century. Also it did not take in the other styles and become a unique style due to the influences from various quarters. But later this was changed and a refinement of the style was visible especially in the mid-19<sup>th</sup> century. During the Nalvadi Krishnaraja Wodeyar's period a style called the Mysore traditional school of painting developed and it is in vogue even today.<sup>16</sup>

The Vijayanagar School of painting became very popular in Mysore which became a cultural hub where this style of painting got a fresh start and it was renewed. The characteristic features of the Mysore paintings are the delicate line, difficult brush strokes, and elegant delineation of the figures and the use of bright vegetable dyes tactfully. The most characteristic feature is the use of gold leaf and the paintings evoke the deep devotion in the viewer and painting was not just an article for adornment. In this style of painting the artists have attempted to allow the different emotions be expressed in the paintings and so this is the most important feature in these paintings.<sup>17</sup>

### 5.2.3 Size of the paintings:-

The significance of the paintings because of its size which is 50' x 18' and according to Dr. Shivarama Karanth these might be the largest murals in India. Paintings done Tinteretto in Venice and Michelangelo in Sistine Chapel have been compared with paintings in Daria Daulat Bagh by Dr. Shivarama Karanth. The work done in Venice is 72 ft x 23 ft while Michelangelo's work is 45 ft x 40 ft and so such a comparison is not correct as the work of art by local artists and great masters like Michelangelo is incomparable.<sup>18</sup>

In India there are murals that are larger in size than these paintings and considering these murals as the largest is not correct information. For example in the caves of Ajanta there are murals that depict Buddhist stories from the Jataka Tales which are of much larger size than the paintings on the walls of Daria Daulat Bagh. It is also well known that inside the Virupaksha temple there is a huge mural showing one various concepts from the Hindu Mythology. The Jagan Mohan Palace has a huge mural of the Mysore Dasara procession in which the prominence is given for the Mysore Royal family. While all the murals discussed in this section have a variety of subjects the western wall in the Daria Daulat depicts a single subject of a war and so it is considered as an exclusive painting.<sup>19</sup>

#### **5.2.4 The theme of the paintings:-**

Tipu Sultan was a devout Muslim and he would not have allowed the artists to portray anything iconic connected with his religion. There was no knowledge or technique at that time for painting landscapes as it was not in style. Floral paintings could not have become the main theme as it was used to decorate and beautify the palace. Scenes from history were the only option for a theme for artists which was a known tradition among the Mogul Emperors like Akbar and Jahangir. Mogul miniatures consisted of battle scenes and there were other renditions like Persian Shahnama which was also full of battle scenes. There is a possibility that Tipu could have studied these paintings in detail and chosen artists who would dedicate their time on portraits that would adorn the walls of his palace. In Tipu's era it was considered a sin to do a portrait for a follower of Islam and so scenes from history was the only choice but an interesting one with a variety of themes to choose from.

The uniqueness of the paintings on the outer walls of Daria Daulat Bagh is obvious. Portraits of Tipu Sultan, Hyder Ali and Tipu's aides are unusual as Tipu Sultan was a staunch follower of Islamic faith and this religion disapproved portrait painting. Mughal rulers' interest in art shows that law was not able to limit an individual's attitude and temperament towards the articulation of their appreciation of art and displaying it to the world at large. But it is difficult to justify Tipu's encouragement for portrait painting as Tipu who was known to be a staunch believer of the Islamic faith. There are no historical records or reports showing his penchant for art or artistic expressions.<sup>20</sup>

There are no recorded historical evidences to show that Tipu used these paintings to spread his views and manipulate people's thinking. Some references also mention that Tipu made the artists paint caricatures of the British in prominent walls in Srirangapattana and it was completely removed in 1772 A.D. when Lord Cornwallis stormed into the city with his army but there are no historical documents to prove this. The paintings that are available are the ones in the Palace in Srirangapattana.<sup>21</sup>

In Karnataka the mural tradition did have historical figures being chosen as a theme but a part of history as a mural was a novel idea and it was part of the art for the first time in Karnataka. This tradition of depicting history through mural painting became out dated when Garuddri style of painting. This is seen in Jagan Mohan palace and Surupura in Gulbarga.

In this chapter we have discussed the reasons Tipu encouraged historical scenes in the paintings but the fact is that he could have chosen other themes like people's recreational activities such as watching a dance recital or a royal hunting expedition. During his era conflicts and strife between kings and kingdoms was widespread. Hyder Ali, Tipu Sultan's father had seized a Hindu kingdom from a Hindu Royal family in a cloak-and-dagger manner. Tipu's ascent to the position of Sultan was substantiated by the throne he had made for himself. At that point he wanted to be recognized and accepted by the people or the subjects of his country and also to be considered as a very powerful ruler in the world. As a ruler Tipu Sultan enjoyed being praised and flattered by the people around him and he kept people of Islamic faith as the key figures of his state so that he was easily accepted. Many of his close royal advisers and supporters have quoted him from his personal letters and reports in their books which tell the readers that Tipu wanted to be looked upon as a strong and powerful leader who could not be defeated by anyone including the British.<sup>22</sup>

#### **5.2.5 Date of the paintings:-**

Dating of the paintings are not accurate and therefore some doubts have been raised. There is a school of thought that believes that the date of the paintings and the date of construction of the palace is the same. In 1784 A.D. the palace was built and

so historians and research scholars believe that in the same year the painting was also done.

The date of the building is available in the museum which is a part of the daria Daulat Bagh. The records show that the palace was built in 1784 A.D. but there are no records to indicate when the paintings were commissioned. Literature pertaining to Daria Daulat bagh by scholars like Mark wilks or Mir Hussein Kirmani does not mention the paintings and so it is very difficult that to clearly ascertain the date of these paintings. The date of the building is available in two sources and they are in 'A Guide to Srirangapattana' by Dr. M.H.Krishna and a report dated 1939 by Mysore Archaeological department.<sup>23</sup>

There are two types of paintings namely Fresco buono and secco. In the case of fresco buono the painting should have taken place when the construction was going on i.e when the plaster was still fresh and wet. The paintings in the daria Daulat bagh does not belong to that type. In the case of secco the dry method technique was used. In this method the painting will be done in small parts at a time and so the paintings could have been done any time after construction. Based on the themes that the paintings represent it is possible that the first set of paintings were done before 1803 A.D. The battle in Polillur took place in 1780 A.D. and a report by Lord Valenta in 1803 A.D. describes the paintings show that the first set of paintings was definitely done before 1803 A.D. In 1784 A.D. the incidents in the battle would have still been fresh in the minds of people, ruler and the artists who would have painted based on the memory. So it is possible that the paintings could have been executed in 1784 A.D.<sup>24</sup>

Lord Valentia's visit in 1803 A.D. describes the paintings that were not very encouraging to the British' reputation as that was the time when Tipu was very hostile with the British. In the years that followed Tipu's affairs with the British were tapering and the level of hostility was coming down. At that point in time it is difficult to imagine him having time to instruct artists to do the paintings to get any earlier paintings repainted. Only during peace time there is scope for art and art works. When Tipu had ascended the throne in 1782 A.D. he was very eager to be creative and make an impression on all the people around him. So in conclusion it is possible that the paintings were executed in 1784 A.D. by the artists based on all the facts given in this section.<sup>25</sup>



### 5.2.6 Plan of paintings:-

On the western wall there are four panels, two of them are to the left and two to the right of the wall (plan 10). They are as follows: panel one is top left, panel two is bottom left, panel three is bottom right and the panel four is top right. The battle scenes are portrayed on three of the panels while in fourth panel there is a follow-up of the scenes.

### 5.2.7 Composition, forms and perspective:-

Having discussed in detail about the paintings in all the four panels the visual elements or aspects portrayed by the artists has not been considered as extraordinary by many research scholars and historians. The proportions in the figures are not accurate and the work on the leg portions of the men and animals especially the horses gives the picture the feel of a caricature.

In the facial features the variations in expressions are lacking and balancing the various elements in the picture is also not available bringing a discord among the elements of the painting. The reason for the lack of harmony may be because of the size of the walls. But the focus is specific for each panel and the variation in each panel when compare to the other is explicit. Due to the clear focus of the images the overall harmony makes the pictures a whole but they appear like miniatures especially the representation of Tipu Sultan and Nizam Ali. In all the three panels have the above said limitations. Though the portrayal of the soldiers fighting adds some inspiration when the complete panel is taken into consideration then the composition is not very conventional but strange. The feel of the movement is only because of the galloping horses and soldiers who are fighting where the stance and gait of the Nizam is getting highlighted giving the panel a depth and meaning. The actual wall space has been used to create a magic as one can see in the panel 4 where the distance between Hyder and Tipu's procession is created.

In all the panels a strong black line is visible though the line is not very thick. The lines make the characters drawn look like illustrations. There is only one outline for the figures in the panels.

Keeping the soldiers very close to each other gives the feeling of a large army. When the horses are also grouped together with the soldiers strategically it makes the panel appear as if it is the depiction of a large army. Drawing of the galloping horses in a diagonal manner makes it appear as though the horses are moving in an uphill direction. The overall balance of the picture in the panels is got by using the correct strategy to place the figures in spaces that are distanced equally. The repetition of the figures has helped in achieving the balance in the panel. Due to lack of a specific focal point in the panel the onlookers' eyes go everywhere and the artists' viewpoints are hard to understand. The depth of the painting is also missing as there are three processions going towards left while one procession is going towards right. There is no specific significance for the mountains drawn in the distance which forms a backdrop in the painting and the observers of the painting are not able to get any perspective of the artists when they notice the mountains.<sup>26</sup>

### **5.3 Historical events–war panels–Kings– Soldiers–Army-Landscape:-**

#### **5.3.1 Panel-1:-**

**War scape:** Hyder Nama is a documented history of the 18<sup>th</sup> century which is considered as an authentic document of that period. One can draw a parallel between the war scenes portrayed on the walls and the descriptions of the events during the war that is written in the Hydernama. In Hydernama it is documented that the army was divided into two portions by Hyder Ali. Hyder Ali controlled the larger army while Tipu was in charge of the smaller army. In Arcot, Hyder battled with the larger army and after laying siege in Arcot, Hyder had come to help his son with the battle in Pollilur.<sup>27</sup>

**Soldiers:** The Hyder Nama has documented the fact that Hyder's armies consisted of one hundred thousand men and in the Mysore Gazetteer it is mentioned as ninety thousand men were part of Hyder's army. In both these historical documents Tipu was not an important figure and his role has not been highlighted. Mysore Gazetteer mentions the presence of French officers in the Army but in the panel where they have depicted the Hyder's army; there are no European soldiers in the painting.

**Landscape:** The backdrop of this panel consists of a desert in the background, sky with clouds in it and it also has mountains at some distance. The panel portrays about 250 army men (Photograph 198) out of which nearly 100 are foot soldiers and others are either riding horses, elephants or camels. The panel shows about ten elephants and there are two camels marching in the front of the army.

**Fauna:** There are two huge elephants leading the procession and they are seen carrying the flags with Tipu's emblem (Photograph 199). The emblem with tiger stripes must have been taken up by Tipu when he assumed power or it must have been the symbol for Tipu's army. But the army here is Hyder's and so there is a possibility that the artists have made a mistake depicting the tiger stripes.<sup>28</sup>

**Army:** In the painting the army is not tensed and or exhausted but it looks like the army is in the process of moving from one place to another after laying siege on a number of places as recorded in the history of Srirangapattana. There is a possibility that this painting can be interpreted as the army belonging to Hyder Ali is leaving Srirangapattana and then going back to Arcot. There is also a possibility that this panel may be depicting another historical event from Hyder Ali's besiegement.

The army is assembled behind the tusker with three rows of men on horses with swords in hand. The army is led by the commander who is riding a horse in front of the soldiers who are on horseback. Adjacent to the horses on both sides are the soldiers on foot. The trumpets are played by two men while two more are beating the drum. Apart from these men there are many carrying swords and after a small gap there are people who are on horseback. There are some more men playing trumpets and beating the drums.

The organization of the people represented in the painting can be interpreted as given in the next few lines. There are two sets of men in the painting and between them there are three horses and a few men. There are two white horses from which two men have got down and these men seem to be checking something while a person on the third horse has turned to salute to his master who is seen riding the elephant. Historians have interpreted this as the man is saluting Hyder Ali and according to many documents that have recorded this painting the man seen saluting in the painting could be Mir Sadak. Mir Sadak is a close aide of Tipu and he is also seen in the next

panel that is representing Tipu's army. Therefore we can assume that if the painting in the first panel is showing Mir Sadak saluting Hyder Ali then there is a possibility that this painting is showing Hyder ali entering the battle field to help his son Tipu. Mir Sadak could have just come to greet Hyder Ali and the panel may be portraying that Hyder Ali's army was moving on to another destination.<sup>29</sup>

**Kings:** In the previous section the researcher discussed as to who saluted Hyder Ali and in this section the researcher will discuss how the painting has portrayed Hyder Ali. While the elephant is walking majestically the King, Hyder Ali is seen enjoying the fragrance of a rose which was the traditional royal style of exhibiting fine manners even during the period of the Moghul Emperors. The artists who painted the panel have followed this style and in the oil paintings in the Jagan Mohan palace also this style can be noticed where the Kings from the Wodeyar dynasty have been portrayed.

**Costume:** There are records that indicate that Hyder Ali was an animal lover and the elephant on which he is seen riding happened to be his favourite, by name Poon Gaj. This fact has been recorded and Mosseieur D.L.T. who was a French General had expressed to the British officers about this matter. His stated, "If Hyder has leisure he comes to a balcony and he gets saluted by his elephants that go on a procession before him. Hyder Ali wears a uniform as his military habit. The uniform consists of a white vest with gold flowers on it, a scarf of white silk is tied about his waist and he wears a turban which is red in colour or aurora colours. His military outfit also consists of a white scarf tied around his waist. Hyder ali never wore any jewels on his outfit and he did not wear any jewelry like necklace or bracelet. He wears a long turban and at the top it is flat."<sup>30</sup> The painting shows that there is another person who is also kneeling and fanning his master. When one looks at the size of the howdah it is difficult to imagine he could have fitted inside the howdah even though he is only half the size of Hyder Ali. The elephant also looks very relaxed and it seems to have an unhurried approach to its way of walking. The elephant seems to be having either a rope or a jewel in its trunk. The painting also has some soldiers on horseback and there are some more elephants with howdahs on them. This is the scene depicted in Panel-1.<sup>31</sup>

### 5.3.2 Panel – 2:-

**Army:** The painting in panel two has a lot of similarities when compared with the panel one (plan 11). The soldiers on horseback and foot are seen here also in large numbers.

The organization of the army is explained in the following lines. The army has two camels in front, which is followed by three elephants carrying the emblem and these are followed by soldiers on horseback which is covering a large portion of the panel (Photograph 200). The painting has the French military officers along with the soldiers on top wearing distinct uniforms that have red coats with gold ornamental piece on the shoulder. The coats have very close necked collars which has very vivid green and yellow colours. The breeches worn by the soldiers are white with yellow and green stripes. The hats called as shakos have a headdress which is a colonial uniform for the French army. Because of the moustaches<sup>32</sup> they are identified as French army, as the British army had clean shaven men in their army. The painting has some soldiers on foot both on top as well as in the bottom part of the panel and they are assembled in two straight lines. These men are in coloured clothes but they have tiger stripes marked on their clothes.

**Colour combination:** The panel one and panel two are distinctly different from each other due to the colour difference. The panel two is painted in a lighter shade of brown while the panel one has a darker shade of brown. The general presumption therefore is that the lower panels i.e., 2 and 3 were repainted but there are no records to prove this. It is generally believed that panel 1 and 4 were the original panels though there are no records supporting this presumption.<sup>33</sup>

**Portrait:** The portrayal of Tipu's army is visible in the panel 2 and but the painting does not make his army look smaller than Hyder Ali's army. Tipu's army has 40,000 soldiers on horseback and foot and so this does not correlate with the information given in Hyder nama. In this panel the painting shows that the army is marching towards the battle field and the procession consists of Tipu Sultan riding a white horse that is aesthetically decorated. The painting before this shows that Tipu was riding an elephant.<sup>34</sup>

**Costume:** Tipu, adorned in a gilded coat with the sheen still visible for the onlookers, is painted as majestically sitting on his horse. In this painting the resemblance to Tipu is brilliantly executed but the colours of the facial features are fading. Around Tipu's neck there is a single string of pearls and a heavy gold chain. The painting also shows that Tipu is wearing an armlet in which precious stones have been embedded and it is called '*Bahubandi*'. The ornamented turban has a lot of gems on it and this turban is called *sarpech*. The depiction of Tipu shows that he is conversing with the commander in chief. In this painting Tipu has a rose in his hand but he is not seen smelling it.

The painting also shows the commander in chief is seated on a brown horse and this bearded gentleman is Tipu's cousin Kumar-ud-din. Kumar-ud-din was the son of Mir Ali Khan a General, the Jagirdhar or a landowner of Gurum Konda. Kumar-ud-din was a very trusted member in Tipu's army but in the later years due to difference of opinion in policy matters of the kingdom he openly revolted against Tipu and this was the beginning of Tipu's weakening position. When Srirangapattana was captured by the British Kumar-ud-din became more loyal towards the British that helped him to get a pension of 70,000 pagodas and got back the position of *Jagirdhari*.<sup>35</sup>

**Historical event:** This panel shows Kumar-ud-din in a green vest also wearing a *sarpech* and he is prominent in the center of the painting having a conversation with Tipu. There are four men holding fly whisks and umbrella behind Tipu Sultan. Mir Sadak is in front of Tipu Sultan in the same pose he was in the earlier panel. One significant person in the painting is a short man, Mir Suddur Ghulam ali Khan, seated on a white horse. He was known as *Lame* or *Langada* but he was the Lord of Admiralty and also the Inspector General of Forts and Garrisons. Due to rheumatic complain he lost the use of his legs and was carried in a *dhuli* which was covered with silver. The British addressed him as '*Silverchair*'. Mir Suddur Ghulam ali Khan was called 'man-eater by Tipu, but he was the strongest confidante for Tipu.<sup>36(a,b)</sup> Historical records or documents do not mention the importance of these men in the war. Among the French officers the painting also portrays Mons Lally\* the head of the French army (Photograph 201) then. Lally is seen in this picture waving a sword and looking back to see if any instructions are passed on.

Tipu's companions' faces are unrecognizable as the paint on the faces is damaged by the local people and so they are beyond recognition. The subjects for the procession are similar to the previous painting as this also shows horses and camels; some horses are carrying drums and swords. The most interesting aspect of this painting is the conversation Tipu has with his men because the rest of the painting is very similar to the panel one.

### 5.3.3 Panel- 3:-

**Army:** Panel 3 (Photograph 202) has to be observed and deliberated upon based on three aspects. The processions of Hyder and Tipu were given in detail in the panel one and panel two and both the armies had reached their destination which is the battle field at the same time. In the panel that showed Hyder Ali's army there are no indications that this army reached later than Tipu's army as it is given in many of the chronicles. In panel three the elephant on which Hyder Ali is riding is the same as in panel one.

**Costumes and Jewelry:** In this panel the costumes and jewelry are highlighted by heavily gilding them. The portrayal of General Seyyed Gaffur shows that he is in charge and commanding the army. The painting shows him in front of Hyder Ali. General Seyyed Gaffur is a very important officer in Tipu's army and he was killed in the war when he tried to protect the walls of Srirangapattana.

Gaffur's attire is very attractive. He is depicted wearing a turban that is embroidered in gold, a coat, a waist band called *Kamarband* and trousers and riding a chestnut horse. The picture also shows the presence of a peon in blue coat carrying the General's standard over him. The wide space between Tipu and Hyder Ali (Plan 12) probably shows the arrival of both the armies from different sides.

In the painting even though the horses are shown galloping apparently there is no movement except in the important part of the painting. Here Tipu is seen below Hyder Ali and in front of Tipu Mir Sadak is seen on a brown horse facing Tipu's elephant. There are two camels and many horses behind Hyder and Tipu. The description of the first part of the panel ends with the above.

**War scape:** The war between the two factions is shown in the middle of the panel. There are British officers (Photograph 203) using their guns and the panel also shows that the battle was responded by Tipu's army that also used nearly a hundred guns. So Parson's theory that, '60 guns played upon it, with only 10 guns to respond' is not justified. The British were definitely under pressure and this can be seen in the painting where Colonel Ballie sits in a palanquin (Photograph 204) chewing his forefinger which is an indication of his anxiety with regard to defeat. The picture clearly shows his tensed appearance.

**Soldiers:** The panel also shows that the British soldiers are attacking the French and Indian soldiers who are seen on the horsebacks. The panel is clearly indicating that the soldiers of the three countries are engaged in the war but the clarity as to who is fighting with whom is a little difficult perceive looking at this paintings.

Baillie was considered as a brave soldier and this painting does not justify his reaction. British historians and research scholars feel that the main depiction of the picture is not indicating a mature approach to the defeat faced by Colonel Baillie in the war against Tipu Sultan.<sup>37</sup>

The panel also shows two more British officers namely General Baird and Colonel Fletcher who are seen next to each other on horseback (Photograph 205). Among them the taller gentleman is General Baird who is pointing his hand at the top left. He was captured as a prisoner by Hyder Ali and jailed for four years. After the war in Polillur he was kept chained by Tipu for four years. So when he got a chance to lead the war once again in 1799 A.D. he was very glad to do so.<sup>38</sup>

The young officer in the painting is Colonel Fletcher. He was to replenish ammunition but this resulted in causing a lot of confusion and tragedy because the loose gunpowder he had brought exploded in one shot.

The French officer, Mons. Lally is seen in the foot of the painting located at the top right hand. He has an instrument called 'telescope' which he is seen with. It is a very huge spy glass. The artists have captured the moment of explosion very well in the painting. The wagon carrying the gunpowder and its explosion are visible in the top left of the square. In the account given by Krmani, Lally found out about the enemy's position with the help of the telescope of his intellect ( Plan fig. 9) fired a



shot at the Colonel's tumbrils. As all of them were kept in one place there was a huge explosion and so there was a break in the colonel's army.<sup>39</sup>

The panel has also vividly portrayed the way in which large number of British soldiers was slaughtered unfairly. Parson has stated in his work that a few soldiers who had not heard the order to put down their arms continued to fight (Photograph 206) and Hyder Ali took this opportunity to send Tipu to cut down or trample under foot of horse or elephant every such soldier who was within reach. The pain and agony which the men underwent has been captured by the artists is impressive.

The dilemma, uncertainty and misery that are mentioned in some of the historical reports are revealed explicitly in this painting. The Mysore Gazeteer mentioned, "The troops both European and Indian were thrown into disorder..... the sepoys, who had become mixed up with the camp followers, no longer preserved any order". The utter confusion is clearly encapsulated by the artists giving a clear picture of the events that took place in the battle ground.

The British soldiers are identified by their whiskers and they do not sport moustaches. Their uniforms are not having the colour green in it, these soldiers do not carry any swords and they carry a firearm called muskets with them. In Parson's observation shows that there is a Mohammadan who is very calm and is pouring water on the wagon that carried the gunpowder to douse the fire. The bullock behind him is looking frightened but is standing there with patience.<sup>40</sup>

The painting does not include the episode of Biccajji Scindia's family who gave up their lives in the battle. This event has been mentioned by Shama Rao in his chronicle. At the end of the panel there is a figure on horseback leading the army and this might be Biccajji Scindia.

#### 5.3.4 Panel- 4:-

**Army/ Fauna:** This panel (plan 13) also shows a procession. The procession has two elephants that are seen carrying the emblem of the Nizam of Hyderabad (Photograph 207). It is not very clear as to why the tiger stripes are used generously in this panel because this panel is not clearly indicating if the Nizam is proceeding to the battle

field or he is just visiting Tipu. It may be that Tipu's men are escorting him to Tipu and so there is a lot of tiger stripes being present in this painting.

Many historians opine that the portrayal of the Nizam of Hyderabad is to mock at him as his arrival is too late to be of any help to Hyder Ali and Tipu Sultan at the site of the battle of Pollilur. In case this is a different battle field then this is showing the Nizam's loyalty towards the British as he was very famous for siding with the British very often. The elephants are being followed by a few men on foot.<sup>41</sup>

**Historical event:** The Nizam is seen on a white horse (Photograph 208), smelling a rose, comfortably seated and following the elephants. There is a man holding an umbrella and there are three men holding a fly whisk each. In the 18<sup>th</sup> century the Nizam was an important ally just like the Maharattas but was very often known for switching sides to win for himself some advantages like getting states for himself and stay safe. In this painting the image of the Nizam has been damaged as he did not keep up the promise of helping the Tipu in the war. This image has put the Nizam in an embarrassing situation when he is compared with Tipu. Many of the chronicles do not mention the role played by the Nizam in this battle and also there are some historians who have mentioned that Hyder Ali was pleased that Nizam did not participate in this battle as he would have only caused more confusion and chaos in the scene of battlefield.<sup>42</sup>

In the history of Srirangapattana it has been noted that in 1788 A.D. the Nizam offered to sign a treaty between himself and Tipu but listening to Tipu's conditions he retracted from this proposal. In 1791 A.D. he sided with the British and the Maharatta waging a war against Tipu. Tipu's anger and fury was clearly evident. He issued a proclamation 'calling on all true believers to extract the cotton of negligence from the ears of understanding, and quitting the territory of apostates (i.e., the Nizam whom he called a barber, 'son of a worthless mother and other far harsher names.) and of non-believers to take refuge in his only dominions and to aid him in a holy war against imbecile princes of India and the insolent English'. Tipu and the Nizam did not agree with each other in most of the matters and in a badly spelt letter (written on 20<sup>th</sup> April 1797 A.D.) he angrily roars; 'Nizamme, l'allie des anglois, chef de mogoles, esttres mal'.<sup>43</sup> In the painting he added a white cow under the Nizam who was approaching them to show the promise that was made by the Nizam and to

indicate the betrayal he drew a black pig that illustrated the disgust felt by Tipu Sultan.

**Fauna:** The painting shows the 12 elephants that follow the Nizam and these elephants have empty howdas. The Nizam must have brought them to help in the war but it was not very useful. The Nizam is shown in this painting wearing a rust coloured vest and a turban.

**Costume and Jewelry:** The Nizam's *sarpech* or his headdress is made of gold and it is decorated with embedded semiprecious stones. The jewelry he has worn is exhibited in the painting in which one can see the huge ring with a large diamond on his little finger and he also wears a chain with two strings. The painting shows a huge gem hanging from the top. In this painting the Nizam can be seen holding a flower in his hand and enjoying its fragrance. This shows how laid back the Nizam was.

The Nizam's lack of courage has been portrayed by the picture of a cow which indicates that his men came like a cow and the picture of the boar shows that Nizam fled like a pig without helping Tipu. The painting shows the infantry in front of the Nizam dressed in red vests and blue turbans with all of them carrying bow and arrow.

### 5.3.5 Eastern Wall:-

#### 5.3.5.1 Panel – 1 and 2

**Figures/ Portraits:** The Eastern wall is adorned with two murals (plan 14), which is to match the murals on the western wall. These murals are organized and have a systematic arrangement of 50 frames in each mural. There are a total of 100 frames on each wall and they are placed as 10 frames per row and so a total 100 frames.

The eastern wall portrays (Photograph 209) pictures that show the lives of the ordinary Muhammadan rulers and other important people who lived during the time of Tipu. The pictures also show how rulers, land owners and other important people lived in Tipu's kingdom.

There are many small frames in the panel (Photograph 210) in which people are drawn in a building belonging to Muslims or the palace interiors. Reading of Koran is a very prominent picture in these frames where Muslims are shown offering prayers. The frames portray four of the five primary duties of a Muslim such as Repeating the Kalimah daily, Prayer, giving alms to the poor and Fasting during the month of Ramzan. Some human figures are seated or if they are portrayed standing they are shown receiving guests. The frames are also depicting the way people pray inside a mosque and this is the normal routine in a Muhammadan's life. The themes can be categorized as follows:

Kings and his noble men are shown doing the following-

1. Receiving guests
2. About to go hunting or attend court
3. Relaxing
4. Queens are shown smoking hookah and being attended to by her maids
5. The frames give a picture of ordinary Muslims giving alms, praying, reading the holy book, and sometimes relaxing.
6. Some of the frames also show the general category and not the Muslims alone.

Contemporary rulers during the time of Tipu have been portrayed (Photographs, 211, 212) but only a few have been recognized by historians. These rulers are Rani of Chittoor, Muhammad Ali Walajah and his queen, Krishnaraja wodayar III, Madakeri Nayak of Chitradurg, Raja of Tanjore, Raja of Benaras and Balaji Rao II Peshwa. There are 48 portraits that showcase the rulers of that period.

Many of the pictures show the landlords who were part of Tipu's kingdom and their territories were attached to Tipu's kingdom as Hyder Ali had conquered them and Tipu managed to keep them under his control. Though the relationship of these people portrayed and the rulers are not very clear their association with the British government must have been the reason the artists have portrayed them.<sup>44</sup>

### 5.3.5.2 The Hindu Rani of Chittoor

**Historical event:** In the panel there is a scene where some ladies are waiting upon their queen. The attire that the queen (Photograph 213) is wearing shows that there are four pieces and her blue blouse and salwar are of dark colour the other pieces are of light colours. It is the mangalsutra around her neck that distinguishes her as a married Hindu woman. All the women attending to her seem to have similar outfits but their outfits' colours have faded over the period of time. Some of these women are offering her something while the others are waiting for orders from her. The pallu of the women on her left is on the right and it's vice versa for the women on her right. The portrayal of the women from their secluded area called *zenana* is very much keeping with Tipu's time. The painting can be described as a blend of line work and shading. The lines stand out boldly while the shading gives a depth for the figures. To conclude this panel has been identified as the Hindu Rani of chittoor.

In the independent India Chittoor is part of Andhra Pradesh but it was part of Arcot earlier. Chittoor was captured by Hyder Ali in 1781 A.D. while he laid siege to Arcot even though the British helped the Nawab of Arcot. There were many places that were captured by Hyder Ali in Arcot that included Chittoor. Abdul Wahab Khan, the brother of Muhammad Ali was controlling Chittoor. The family of the killed leader was sent to Srirangapattana but there is no historical evidence that there was a Hindu queen significant enough to be portrayed on the Eastern wall of Daria Daulat Bagh. The history has recorded one interesting incident which might be the reason for painting the portrait of the Rani of Chittoor. In 1782 A.D. Hyder Ali's health began to weaken and on December 7<sup>th</sup> 1782 A.D. Hyder Ali died at Narasingarayapet very close to Chittoor. A meeting was conducted by his very trusted senior officials who decided to keep Hyder's death a secret so that there will not be any turmoil. It is also said that Rani of Chittoor took care of Hyder's dead body till Tipu arrived. To show his gratitude Tipu got the portrait done in Daria Daulat Bagh.<sup>45</sup>

### 5.3.5.3 Muhammad Ali Walajah and his queen

**Historical event:** In the year 1751 A.D. Muhammad Ali contested for the post of Nawabship of Arcot along with Chanda Sahib. To win the contest, he did seek the help of the British and the rulers of Mysore. The chief of Mysore at that point was

Nanjaraja and he agreed to help Muhammad Ali but his help came with a rider. He made sure that Muhammad Ali gave his governorship of Trichinopoly to Nanjaraja. Huge sums of money exchanged hands and a Mysore army of 5000 horses and 10000 infantry were given to Muhammad Ali as aid by Nanjaraja. Trichinopoly took the British' help to stay protected and their alliance with Mysore was withdrawn. It was in that warfare Hyder Ali who was a commander stocked up a lot of wealth and built his own army which helped him to become a ruler himself.

Hyder Ali and Muhammad Ali did not have a cordial relationship. Both Hyder Ali and Tipu Sultan had a very low opinion of Muhammad Ali. According to Mark Wilks, "Muhammad Ali was the true cause of the war, that he had poisoned the minds of the English against them. And had even deputed persons to England to injure them in the opinions of the king and people of that country, that he was equally false to the English and to them' (Wilks Vol.2 1989:222). So on the Eastern wall of the palace the specific portrait of Muhammad Ali and his queen (Photograph 214) might have been painted at a later date. As Muhammad Ali was not in good terms with the British it is difficult to assume that the British officers got this portrait done. Muhammad Ali also did not enjoy an equal status with them and he was not one of them either. In his works Wilk is mentions that a caricature of Muhammad Ali was drawn on the walls of the houses in Srirangapattana and this caricature was very demeaning. Muhammad Ali was portrayed with a rose in hand and prostrating in front of an English man who was seated on a chair and had his foot on Muhammad Ali's neck (Wilks Vol.2 1989:448). Tipu himself ordered his people to remove these paintings.

Due to his demeanor Muhammad Ali was largely accepted by the British who appreciated his liberal style of hospitality, aristocratic appearance and affable personality. Mohammad Ali was in heavy debts and he was solely dependent on the British to maintain his position as the Nawab. He was known to have borrowed from the British at very high rates of interest. In order to develop and maintain good relationship with the British he emulated British etiquettes which included appointing artists to undertake oil paintings. Muhammad Ali got the oil painting of his as well as his family's as portraits done by two artists Tilly Kettle in 1770 and George Willison in 1775. When Daria Daulat Bagh was completed there were many of his portraits

available and this was possible if the artists had copied from his earlier oil paintings or portraits.<sup>46</sup>

#### 5.3.5.4 The Raja of Tanjore:-

The second Anglo-Mysore war took place in 1781 and during this time a string of battles occurred between Sir Eyre Coote who was the commander-in-chief in India and Hyder Ali. It was during one such battle that Hyder Ali took over Tanjore and brought it under his control.

In the Mysore Gezzetteer this incident has been reported by C. Hayavadana Rao, “while wont of these, and wretched equipment, prevented the English from following, he ravaged district of Tanjore, sending off to the upper country all that was movable, including immense herds of cattle”(Hayavadana Rao Vol.2 1930: 25-26).

Tanjore was taxed for a huge sum of 4 Lakhs and Muhammad Ali had to pay as this was his territory. There is a portrait of Raja of Tanjore (Photograph 215) and this raja was called Venkoji or Ekkoji. He was Shaji's son and his mother Tukhabai was Shaji's second wife. Ekkoji was Shivaji's step brother in whose charge was Tanjore and so he was known as Raja of Tanjore. But there is also another school of thought who opines that if the portrait was done on a later date by the British this painting could be that of Sarabhoji II ruler of Tanjore from 1799-1832. There are many paintings of Sarabhoji available and this particular portrait has a lot of similarities with those portraits. The scroll painting (Photograph 216) of Raja Sarabhoji of Tanjore done by a company artist (1825-30) when compared with the portrait in Daria Daulat Bagh has a lot of resemblance and so one can conclude that this portrait might be Raja Sarabhoji of Tanjore.<sup>47</sup>

**Portrait/ Costume:** The portrait shows a lot of similarity especially the headdress, the outfit and moustache while the style of rendering of the portrait has also remains the same. These portraits were in vogue among the Europeans especially the British. There are many portraits of Tulsaji, Amar Singh and Sarabhoji that was repeatedly portrayed for many years. Sarabhoji was described by Charlotte Clive as a ‘handsome tall, stout-looking man, talking good English, and with very pleasing manners’ (Archer 1992: 43). Many chronicles have described Sarabhoji as a man who was interested in art especially painting and he was always having an excellent association

with the British. In this painting the Raja of Tanjore looks very young and charming, wearing very fine clothes and exclusive jewelry.<sup>48</sup>

#### **5.3.5.5 The Raja of Benaras:-**

There are no historical evidences or reports that states about Hyder Ali or Tipu Sultan having a tie with the Raja of Benaras. So the portrait of the Raja of Benaras must have been done on a subsequent date. Benaras was a place which was frequented by painters following the company style painting who were patronised by the British. It is therefore possible that the painting seen in Daria Daulat Bagh can be either the portrait of the Raja of Benaras Mahip Narayan Singh (1781-1794) or Udit Narayan Singh (1795-1835). There is a possibility that this could be the portrait of Udit Narayan Singh as directed by the British.<sup>49</sup>

In the 18<sup>th</sup> century Benaras was under the control of the Mughals who were in charge of the province of Oudh. But in 1775 the Mughals had given up this region permanently to the East India Company. Benaras is situated on the banks of river Ganges and it is a pilgrimage destination set in a quaint locale which was frequented by the British. This resulted in the development of company painting that looked more or less similar to Srirangapattana paintings initially but as time passed the style gradually evolved into a style that the British liked.<sup>50</sup>

#### **5.3.5.6 Balaji Rao II Peshwa:-**

Balaji Rao II was the ruler of the Maratha Empire between 1740 to 1761 before Hyder Ali or Tipu Sultan became very powerful in this region. The painting here is not clearly indicating whether it is portraying Balaji Rao II or Baji Rao II. The museum describes this painting as Balaji Rao II. It is only because of Balaji Rao Peshawa that Hyder Ali became powerful which was mainly due to the attack on Mysore by Balaji Rao. Hyder Ali got an occasion to be in command of the situation and gain Nanjaraja's confidence which proved to be the first political move in Hyder Ali's path towards becoming a powerful king in this region.

Baji Rao II was the son of Raghunath Rao who was in charge of the Maratha Empire from 1796 to 1818 and then under political pressure gave up the kingdom to



the British. So a school of thought opines that if the portrait was painted at a later stage then there is a possibility that the painting could have been of Baji Rao II.<sup>51</sup>

#### **5.3.5.7 Krishnaraja Wodeyar-III:-**

The frame (Photograph 217) contained a portrait of Dewan Purnaiah who was in Durbar and this could have been done based on the instructions given by Tipu. This portrait was subsequently by a portrait of Krishnaraja Wodeyar-III at the time of P.N.Krishnamurti's Diwanship.

Historical chronicles have recorded the fact that Krishnaraja Wodeyar-III was restored to the throne as a child when Tipu died and Srirangapattana was in the hands of the British. From 1811 to 1831 Krishnaraja Wodeyar-III was in charge of the state and later the British took over the administration. He was a staunch ally of the British from a very early stage. As an individual he was versatile in many languages, had a great appreciation for art and literature and was very much interested in art.

The portrait of Wodeyar-III when compared with the scroll painting in the India office collection (Photograph 218) there is a strong resemblance in both the paintings. But this painting is wrongly identified as the Raja of Tanjore's procession whereas this is the procession of Krishnaraja Wodeyar-III. The tiger stripes on the howdah are clearly visible for the onlookers.

#### **5.3.5.8 Madakeri Nayaka of Chitradurga:-**

Madakeri Nayaka was a feudatory or a powerful land owner in the time of Hyder Ali and was fighting Hyder Ali for more than three months. In the end when he was given a huge sum of eight lakhs he made peace with Hyder Ali and allowed Hyder Ali to besiege Chitradurga in 1777. So there is a possibility that this painting was done during the time of Tipu.

Chitradurga was a very powerful South Indian State that both Hyder Ali and Peshawas took help from Chitradurga in their fight with each other. Initially the Nayaka helped Hyder Ali to fight against Bankapur, Nijagal, Bidanur and the Marathas and helped him win in all the battles. But the Mysore Nawab was not very

frank with the Nayaka and waited for an opportunity to attack him and take over the region.<sup>52</sup>

In 1777 Hyder Ali was under the threat of being attacked by the allied armies and at the same time the Nayaka also understood the political developments and decided to support the enemies. Hyder Ali who could not accept this decided to capture Chitradurga and refuse to pay the fine based on the offers of the chief. For some time the region was under the siege of Hyder Ali without much success and after a while on an agreement to pay a fine of thirteen lakh of pagodas the Marathas gave the region to Hyder Ali. B.N. Satyam, in his description about this siege in the Mysore State Gezeteer has pointed out that the tough fight given by Chitradurga for many months and only by treachery the place was taken over in 1779 A.D. In his description B.N.Satyam has noted that the Madakari Nayaka and his family were taken as prisoners and sent to Srirangapattana and 20,000<sup>53</sup> people belonging to the tribe bedas were also sent to Srirangapattana so that the power in that region could be dismantled.

Madakari Nayaka (Photograph 219) was extraordinary in many ways. At that period he was a very influential and brave man, excellent administrator and as a chief he was very generous. The portrait in Daria Daulat Bagh shows that this was kept there as a tribute to this great personality.

**Fauna:** In panel-1 (Photograph 220) there is an interesting painting of a richly decorated elephant and a dark brown horse led by servants dressed in white clothes. The sky is blue and the foreground has an ochre colour these animals are depicted in a majestic manner. The blue black colour combination used here to paint the elephant is goes very well with the brown colour of the horse, the colour of the foreground and the colour given to the persons behind it has achieved a very good balance of colours.

**Costume:** The folds, creases and crumples on the clothes are highlighted with tint in some of the panels. The hands and legs are given the shaded effect to make them appear rounded. Though some figures are perfectly done one can spot imperfection in others but the clothes of men and women have been painted well to make it have the correct texture. As the paintings show the transparency of the upper garment and the

skirts it is possible that the women are wearing clothes made of Muslin. The paintings have shown the texture by using a brilliant technique and style.

The panel in which a queen is shown smoking hookah (Photograph 222) and is waited upon by her attendants has resemblance to Rajasthani miniatures with clear symmetry, balance and harmony of colours. The picture focuses on the queen who is placed in the center. In the picture there is a woman with a hand held drum that balances with a round pillow that is placed behind the queen. The pallu of sarees are also bringing symmetry to the picture as some wear it on the right while the others wear it on the left. The proportions used in the figures are perfect while in the other panels the focus and balance are missing in some of the paintings. In the painting there are three women in the center, three women on the left and three women on the right. While women on one side stand as they are attendants, the other three are seen squatting and this has achieved the required balance in the painting. In this particular painting the colours are well balanced, the lines flow well and where needed the illusionary space is also given by the artists.

**Flora:** Floral patterns (Photograph 222 a,b,c) are seen everywhere whether the medium is canvas or cloth, wall or wood. In the ceilings false ceilings are made of wooden plank and before fixing them to the ceilings the planks were covered with floral paintings. Sometimes after painting on the cloth it was attached to the wooden planks and they were later fixed under the ceiling. In Daria Daulat Bagh, pillars are made of wood and the artists have directly painted the exterior with floral or geometric designs.

All the renderings that are displayed have a running assortment of friezes that are having a glazed effect and these are a series of miniature portraits. There is a similarity between these and the portraits in the eastern wall. The eastern wall also has double portraits (Photograph 223) placed between two framed floral designs. A row of friezes consists of 9 double frames and another consists of 8 double frames on the eastern wall. The frames do not have a specific dimension and the size depends on the subject the artist has chosen.

On the western wall there are single portraits (Photograph 223 repeated) placed between three frames that contain floral design. This wall has a total of 18 portraits that are made into two sets of frieze in one row.

All the paintings in the various frames are used essentially to decorate the walls of the palace and some of the themes in the smaller frames could have been used as a model for the themes in the larger frames.<sup>54</sup>

The portrait of ‘Maharana Ari Singh goes to visit a Hindu temple’ (Photograph 224) painted in 1767 shows the king dressed in a rich brocade Kurta, seated on a dark horse like a great Moghul. The usual retinue of chauri bearers follow him. The treatment is very soft like Moghul paintings but the effect of royalty and imperialism is unmistakable.

Unlike Moghul paintings Deccani paintings of, Ahmadnagar, Golconda or Hyderabad fail to realistically portray their subjects or record historical events. Nor was there much interest in the thrills of the hunts, court ceremonials of Hindu rituals which were favorite Rajasthani theme. Instead princely portraits predominate, establishing a gently lyrical atmosphere, often one of quite abandon to the joys, love, music or poetry or just the perfume of a flower. Known as related paintings, these often revealed the portrait of a prince dozing under a tree fanned and massaged by pages, epitomizing the escapist mod of the Deccani courts where the Sultans took more interest in leisure and arts than in government or conquest.<sup>55</sup>

#### **5.3.5.9 Objects of Material culture as seen on the eastern wall of Daria Daulat Bagh:-**

Art expresses the taste a specific society had, their ideas and also it tells the people of the character of the society the art belongs to. Art conveys and reflects a specific society’s general feeling and their behavior of a specific period of time. The political events given in the history can only convey the happenings in a chronological way but to express the general form or appearance of a society art is required. So the life historians’ presence is required to understand a specific culture’s details such as the occupation of the people, their clothes and all other aspects connected to that culture.<sup>56</sup>

There are a number of different items such as costume, furniture and other items like the Hookah, cushions and curtains painted on the eastern walls of the Daria Daulat Bagh. The landscape and the architecture is repeated making it monotonous. If there had been some variations it is possible for one to understand the status of a person in the frame and also understand the status of the person in the portrait is depicting. Inside the small frame there is no clarity of the features of the portraits which makes it difficult to identify the figures. So only by studying the material objects in the portrait one can identify the type of person and the position of the person depicted. When one studies these objects it is possible to understand the style of painting and the people who lived at that time.<sup>57</sup>

#### **5.3.5.9.1 Architecture of buildings in wall paintings:-**

The identification of the figures in the painting would have been easier if there had been some variety in the monuments and buildings portrayed in the painting. The buildings in these paintings follow the same architecture which does not give any clue about the type of structure to the observer. The only variation is the slight changes in the size of the buildings. The buildings are painted as big or small, with a few of them sporting a spiraling floral design. Mosques can be identified as they are painted smaller, with no floral decorations and have a crescent moon always seen on top of the building. Buildings are of two types – single storied or double storied and no building is more than two stories. There are no buildings that look extravagant or outstanding. Some buildings have a verandaha and it has pillars to support the building. In a few buildings the open windows show the viewer a table with a flower vase in it. The paintings do not have any elements which are impressive.<sup>58</sup>

#### **5.3.5.9.2 Landscape in wall paintings:-**

Landscapes are illustrated between the frames and this gives a variation. There are tall coconut trees, date trees, and broad bushes which convey that in this region coconut trees and date palms were grown abundantly. Hills with just rocks and stones are visible in distance and there are the pictures of some animals especially deer, seen in between frames. These paintings show that the artists are very skilled at drawing the pictures of animals.<sup>59</sup>

#### **5.3.5.9.3 Costumes in paintings:-**

The costumes that are used in the paintings belong to the Mohammadan community as majority of the pictures are of the people from this community. The depiction of the Hindu figure can be identified by the Dhoti worn below a long kurtha (Photograph 225) and this is especially seen among the servant class. The paintings depict the Mohammadans wearing a long loose Kurta and drawers, and the cut and colour differentiates this outfit from the others. The women are seen wearing attractive and beautifully coloured petticoats and blouses with a long cloth used for covering their bodies and heads.

The turban or head dress seems to be a part of the outfit that men have to wear. Mohammadans are portrayed as people who have to shave their head fully but sport a beard. The turban is worn over the skull cap for the men who are Mohammadans which indicates that they are Deccani Muslims. There are some turbans (Plan 15) that is similar to the ones worn by the Maharatas. Most of the men in the paintings are shown wearing a turban or a headdress.<sup>60</sup>

#### **5.3.5.9.4 Jewelry in the paintings:-**

Jewelry was an important part of one's dressing in the 18<sup>th</sup> century and this has been portrayed in the paintings among both men and women. Women wore a variety of ornaments that included ear rings, nose stud, necklaces, bangles and rings. There were also special ornaments to decorate the hair, the back of head and plaits. There were special ornaments worn by women for the legs made of silver. An important jewelry that is portrayed here is the Taali (Plan 16) worn by the Hindu women and this is clearly depicted in the Zenana scene where the Hindu queen is wearing it on her neck. The size of the Taali is very big as compared to what women wear today. Either this shows what the Hindu women in Tipu's Zenana wore or it could be a Hindu queen who lived during the time of Tipu.<sup>61</sup>

#### **5.3.5.9.5 Thrones in the paintings:-**

Thrones indicate the individual's superior position as compared to others. Thrones and chairs were used only by the kings and depending on the size of the throne one can understand the power of the sovereignty. If person had less power than

the individual would be sat on a stool that was of lower height. Sometimes people also sat on the ground.

Furniture was not an important part of the Indian culture in the 18<sup>th</sup> century. Most of the ordinary trades were conducted with people seated on the floor and in an ordinary home the floor was covered with dari or cloth and for comfort long cylindrical cushions were available. The thrones in many of the paintings are having a simple design but the throne on which a king is seated has an intricate design which may be because it shows the Raja of Tanjore.

The designs of the thrones vary with most of them having the standard curve drawn out from the armrest of the throne and these extensions at times curve inside or outside. There are thrones that have a straight back or some have a reclining design with a lot of cushions used for relaxing or comfort. All the thrones are seen with four legs and these legs are designed like the paws of an animal. The legs look like pillars with an attachment at the end that resembles a plate. In some of the paintings the thrones appear like a sofa and this indicates the influence of the European style is evident here. Any of the seating arrangement seen in the painting is accompanied by a large number of cushions at the back, seats and sides. There are footrests seen in some of the pictures in front of the throne and these are kept there probably because the height of the throne requires the presence of the foot rest. One can assume that many of the wooden thrones are either made of teak wood or rose wood based on the colour used in the painting. The paintings also show some painted in gold colour.<sup>62</sup>

#### **5.3.5.9.6 Tables in the paintings:-**

The following picture (Plan 17) illustrates tall slim tables with a round flat surface on top known as abacus. These tables are pillar shaped with four legs and they are added to the painting probably to fill an empty space or for decoration. On one table there is a flower pot. Most of these tables were either teak wood or rose wood tables and they have been added during the colonial era as they have a European style.<sup>63</sup>

#### **5.3.5.9.7 Carpets in the paintings:-**

Carpets (Plan 18) are shown spread out on the floor in the paintings just to show the life of the royals. People are seen sitting on the carpets with a lot of cushions on the sides and backs, and they are either having a meeting with others or just relaxing. The concept of carpets is brought into the South Indian society because of the Persian connection but the carpets have Indian designs and these must have been made by local carpet weavers. In a painting reference by Stuart Cary Welch in India office Library shows a carpet weaving loom in Hunsur which proves that there were carpets were manufactured in Karnataka. The painting also shows that tiger skin was also used as a mat to sit on. The carpets have borders with patterns of flowers that have a creeper like stem. Though the colours are bright similar to Persian Carpets the designs are unprofessional.<sup>64</sup>

#### **5.3.5.9.8 Cushions in the paintings:-**

Cushions are usually portrayed to depict richness, comfort and royalty. The paintings have ample number of thick and plump cushions in them. The paintings have lods (Plan 18) which shows their use in that point of time and as these were also seen in earlier paintings this could have been used to show wealth. The cushions and pillows are either big or small; they are used independently for sitting on; they are circular or cylindrical in shape. At times cushions are also used as armrests. From the texture shown in the paintings they could have been made of satin or silk and so they are very rich in their looks though the designs on them are very simple.<sup>65</sup>

#### **5.3.5.9.9 Curtains in the paintings:-**

Curtains were introduced to India when India had contacts with the Greeks because of the trade contacts between India and the countries that were to the west of India. This culture was before the period of Christ especially when the contacts with Lonians took place. There are two names with which curtains are reoffered to i.e., yavanika or Javanika and these names were directly taken from the words used by Lonians. The doors and windows in rural Indian homes are kept open as it is a sign to welcome people but due to the need of privacy people started using curtains. In the paintings it is obvious that the artists had taken the pleasure of painting them. Many of the smaller frames have curtains depicted in them and they are of two varieties. They



are either drop curtains or movable curtains and they have ropes hanging from them. The concept of blinds is again not an Indian concept but a concept that has crept into the society from foreigners who came to India as merchants or ambassadors of their countries. Though the artists were very much interested in painting them they have not used proper colours and it is not very clear as to what texture they have.<sup>66</sup>

#### **5.3.5.9.10 Other miscellaneous items:-**

In these paintings a number of miscellaneous items are also seen. Fly whisks also known as chamaras (Plan 19) are seen in many of the paintings especially if there is royalty in the frame. In these paintings the fly whisks are smaller than the ones seen on the western wall. Some of them are unusually small while in some paintings they look a bit awkward and the length is not very proportionate. Above the throne there is an Umbrella. These are opened by an attendant who will do so if his master orders. Like many other objects used to identify the royalty umbrellas are also used to depict the royalty.

In the 18<sup>th</sup> century it was common to smoke hookah both among the common people and those who belonged to the Islamic community. They seemed to be made of silver and the shape is very rounded. To drink liquids including liquor people used an object called Sarais and these were made of either silver or gold. Sarais had wide mouth and narrow base. The paintings also show people using betel boxes made of gold or brass and servants were seen carrying them on round or square trays. Apart from all the above items described the paintings also show fruit bowls or containers for sweets used by the people.

Some of the pieces of furniture are not clearly depicted. There are some items that look like a table but they are too small or short and so they could be tables to keep lighted incense sticks or candles. Many of the paintings have religious books painted and look like the holy book Koran. Tipu Sultan was a very religious man and he could have insisted that his courtiers follow the faith and this is depicted in the paintings.

Paintings in Daria Daulat Bagh are not reflecting the actual society of that period even though there are a variety of themes available. The traditions that are depicted in the paintings are a mixture of various cultures due to the different

influences that has affected the society though basically it was an Indo-Islamic culture that existed during Tipu Sultan's time. The influence of the French culture before the British seized Srirangapattana and the influence of the British culture after Srirangapattana fell into the British hands are evident in many of the paintings.

These paintings have been repainted a number of times because of political reasons and so they are not very distinct in nature. Historians feel that some of the items like tables were added to the paintings when they were being repainted under the British administration. The only distinct feature is the visible Hindu and Islamic culture that is available in all the paintings. Srirangapattana of this period was known for its immense wealth but this has not been portrayed in any of the paintings. The reason could be because Tipu Sultan wanted the battle scene and the portraits of his subordinates to be displayed on the western wall and eastern wall respectively.

The people of this time have been portrayed as people who loved luxury but were very hospitable. Islam and Hinduism were followed by the citizens of Srirangapattana. In the paintings there is an unmistakable touch of European culture and that can also be because of the influence of the French due to Tipu Sultan's friendship with them. The paintings have furniture that came to use only in the 19<sup>th</sup> century and so it makes the paintings all the more interesting to study.<sup>67</sup>

#### **5.4 Paintings in other monuments:-**

The Hindu dynasties in India used to get mythological paintings done inside the temples and also in their palaces from epics like Ramayana, Mahabharatha, Bhagavatha, Puranas and other religious aspects.

Tumkur is a district in Karnataka and it is an important district as it caters to the industrial development in Karnataka. This district has a very rich history and it was controlled by Hyder Ali in 1761 A.D. and in 1774 A.D. Tipu Sultan took over reining this territory. In a village 20 kilometers north of Tumkur a small village called Sibi<sup>68</sup> there is a Narasimha Swamy Temple which has some historically important paintings belonging to the same period.<sup>69</sup>

Both the walls and ceiling are covered with a large number of paintings but they have not been maintained or conserved well and only experts in art and painting can understand the quality of these attractive paintings.

These paintings can be considered as historical as they are comparable with the paintings of Srirangapattana. In the Mahadwara walls and ceilings they are delineated.

The gateway has a painting on the left wall and it is probable that there must have been one on the right side wall also but this panel seems to have been damaged and there is no remains of it now. A few years ago the wall on the affected side was repaired and only a few paintings were saved from further damage. An inscription is also available of which only half is available now.<sup>70</sup>

There are three rows of paintings. In the first row the paintings seems to be depicting the Krishna Leela but the depiction looks a bit strange. Karnik Nallappa is depicted as seated in the court of Krishnaraja Wodayar (Photograph 226). Krishnaraja Wodayar looks very young and his throne is not an exquisite one but a simple wooden chair. He is seen smelling arose and there is an attendant on each side of the king fanning for the king while there are three more attendants waiting to receive orders from the king. Seated with his legs folded at knees Nallappaia is portrayed as having a conversation with the king. In the next frame there is another important figure seated in the court but there is no clear identification of this individual. In the third row on the extreme left Hyder Ali is seen seated (Photograph 227) and in front of him there is the figure of Kacheri Krishnaiah (Nallappa's father) and Nallappa's maternal uncles Ravanappa and Venkatappa.<sup>71</sup>

In Hyder Ali's court both Ravanappa and Venkatappa were subedars. In this painting there are figures of five more men who appear to be waiting for a meeting with Hyder Ali. The accurate dates of the paintings are not available and so there is some ambiguity. Some experts are of the opinion that the painting of Krishnaraja Wodeyar could have been executed and added to the panel at a later date and some of the religious paintings style indicates that they might have been done during the 19<sup>th</sup> century.<sup>72</sup>

On the ceiling of the gateway there is a painting of a forest (Photograph 228) that might be the painting of Tumkur as this was a forest in that era. Tumkur was a very important province and to display its importance the painting might have been commissioned. In this painting Tipu Sultan is the protagonist and the painting has been executed because of Karnik Nallappa who was an ardent admirer of Tipu Sultan and he wanted to adorn the walls of the temple with paintings of this great ruler as a tribute to Tipu Sultan.

The skillfully drawn and well composed art work on this panel is impressive as separate pictures but there is no common factor to see them as whole, because they are not having any connections. For example the panel shows while Shibi Rishi is self-abnegating Krishna is playing his flute with the other shepherds are listening to his music looking at him with dedication. Tipu is portrayed as a very brave man performing a very difficult and complicated act of attacking a tiger with a sword in his right hand, in his left hand he has a spear with which he is stabbing a boar and finally he is also seen crushing a poisonous snake with his left foot. Whoever commissioned this painting has had the feeling that Tipu was a very brave man and the artist has very finely executed this painting. This painting shows that there is a possibility that Tipu has visited this place very often and so his identity is very clear in the painting.

There are four procession scenes around this panel but there is no clarity if it belongs to Tipu's period or of an earlier era. In the first beam (Photograph 229) the elephants are seen going in a single file carrying some men. There are soldiers with spears marching in front of the elephants and there are eight horses without any rider preceding the soldiers.

The painting on the second beam (Photograph 230 a, b) is also a portrayal of a procession in which soldiers are dressed in red coats and they carry red flags. Two soldiers play the bugle and two more facing these soldiers play the trumpet. Soldiers on horseback apparently in a hurry are ahead of them with the horses galloping. The soldiers are seen wearing the caps worn by Vijayanagar army wearing red caps that are conical in shape. There are a few soldiers depicted fair and have thick side locks and a small number even sport a beard. These soldiers might be British.<sup>73</sup>

On the third panel there are elephants, foot soldiers and soldiers on horseback. The painting depicts a tired elephant sitting in the middle of the ground. A cannon placed in a cart is in front of this elephant and the cart has five bullocks to pull it. The cart driver uses a whip to make them move faster. Some more foot soldiers are seen in front of the cart and there is a palanquin (Photograph 230 b) on the right end of the panel. Shivappa Nayaka of Ikkeri is presumed to be seated in it which is carried by four men.<sup>74</sup>

The fourth beam has a very similar procession as in the previous panel. The cart carrying the cannon is pulled by six donkeys and the driver of the cart is seen using a whip to make the donkeys move fast. Men on horseback are depicted ahead of the cart. While a few horses are seen galloping the rest seen to stand there unmoving.

The most interesting feature of these paintings is that in a temple with a very simple structure there are exquisite paintings drawn on the ceilings so that the vagaries of the weather do not affect them and also they were protected from the vandals.

Both the temple and the paintings belonged to a stage when Karnataka was politically under a lot of strife. The Hindu rule in Karnataka had declined giving way to the new rulers who were staunch Muslims. Authoritative and commanding individuals like Hyder Ali and Tipu Sultan emerged as leaders under whose control vast expanse of South India functioned. They had ruled most of Karnataka and this temple was built in such a period with such beautiful paintings. To a large extent Krishnaraja Wodeyar was in alliance with the new kings and the paintings in this temple is a form of dedication the people extended to the kings. There is no set pattern in these paintings and the scenes, costumes and the portrayal of figures are the outcome of natural visualization that gives a sense of appeal. Though the traditional mural art had an exquisite quality this work was not traditionally done but was a decorative work similar a folk art. Though these paintings are not similar to the paintings of Hampi or Shravanabelagola some of the technique used in traditional is still visible and so there is a scope for further study and research.<sup>75</sup>

In the 18th and 19th century a lot of importance was given to art especially sculpting and creation of sculptures. During the period of the Wodeyars excellence in art was achieved. When Hyder Ali and Tipu came into power they gave a lot of prominence to art and due to their battlements the artists were influenced by other cultures. The religious restraint imposed on him made Tipu Sultan use art as a medium to articulate his own preconceived notions and power with which he was controlling the state.

The drawing of the Brahmin, his wife and child (Photograph 231) was done by one of the best artists of Srirangapattana and according to Buchanan it will show how much progress was made in the field of art. All the aspects put together have made Srirangapattana a culturally rich heritage center in this region.<sup>76</sup>

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- <sup>62</sup>. *Ibid.*, pp. 115-118.
- <sup>63</sup>. *Ibid.*, p. 118.
- <sup>64</sup>. *Ibid.*, pp. 118-119.
- <sup>65</sup>. *Ibid.*, pp. 119-120.
- <sup>66</sup>. *Ibid.*, p. 120.
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- <sup>68</sup>. A small village, located about 20 kilometres to the north of Tumkur district in Karnataka. Tumkur is one of the important industrial districts in Karnataka having a rich historical milieu. Sibi also known, as Sibikshetra or Seebi was previously a jungle, where it is believed holy men meditated. It is possible that Tipu Sultan frequented this land for his favourite sport, animal hunting.

<sup>69</sup>. *Ibid*, p. 136.

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<sup>71</sup>. *Ibid*, pp. 137-138.

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## **CHAPTER VI**

### **PAINTINGS AT ISFAHAN (IRAN)**

**Paintings of Safavid period in Isfahan – Wall paintings and miniature paintings in museum – Portrait – Clothes – Flora – Fauna – Historical Events – war scapes – Colors etc – Notes and References:-**

#### **6.1 Paintings of Safavid dynasty in Isfahan:-**

##### **6.1.1 Safavid Periods' paintings:-**

In 1501 A.D. the Safavid dynasty made the Shi'a Islam as the official religion; Iran finally had some form of stability after many centuries of rule by foreign forces and local dynasties that did not last for long. The Safavid dynasty brought about a major change in the region's history especially in Isfahan.<sup>1</sup>

Shah Ismail Safavid conquered the region ruled by Aq Qoyonolus in 1501 A.D. and established the Safavid dynasty which ruled the region for 250 years. Of the rulers who conquered the region those who encouraged and promoted art were Shah Tahmasp I, Shah Abbas I and Shah Abbas II.

At Tabriz Shah Ismail Safavid announced his kingship after his victory and he also announced the official religion as Shi'a Islam which brought about a change in the Iran's political, social, scientific and cultural fields. As per Shah Ismail's orders the artists gathered in Iran and they began their art work at the royal library which housed the book industries and workshops. Shah Ismail Safavid was very generous in supporting and integrating the main art schools of painting. This he did by setting up a government school and in Iran painting had developed very well in Tabriz with the support from the royals<sup>2</sup>.

There was a lot of enthusiasm shown by the painters in Tabriz school for drawing, environment and daily life. The complete details of the world around them were done in a miniature size by the painters and the drawing boards were full of

drawings of sculpture and architect decorations as well as details of the scene. These painters did not paint nature in the realistic way as the previous painters did. The painters have followed the king style for paintings that were based on the conceptual space as before.<sup>3</sup>

**Clothes:** The clothes and the head cover of people in the paintings of the early Safavid dynasty is a characteristic feature which depicts a rounded turban and a small red rod or symbol is seen. The Safavid dynasty's symbol is seen in the red rod like icon and it is interesting to note that the colour is always red. But over a period of time the symbol seized to find a place in the paintings or its presence was reduced as it did not last for a long time<sup>4</sup> (Photograph 231, 232).

**Nature and landscape, portrait and figure, colour combination:** The most renowned painter of the Tabriz school is Kamal ud-Din Behzad. In his paintings figures were often positioned or arranged based on the geometric architectural elements during this period of Persian paintings. Behzad was known for his skills in both the traditional geometric style as well as the painting of nature in landscapes and his composition had depicted the ideas in two methods. In one method there are a lot of actions around open areas that are virtually empty where there are no patterns available. The observer has to move around the planes of the picture to follow the flow of the nature to see the master stroke of this famous artist. Very clearly and skillfully the light and dark contrasts are depicted by this famous artist, which is superior to the works of the other naturalists. The light hearted way in which he narrates the various events is a unique quality of his work. For example the face of Bahram which is nearly hidden and only partially seen as he looks with great concentration at the girls frolicking in the pool below, a goat that looks like a demon and stands upright in a painting that is telling the story of an elderly woman who is squaring up to the sins of Sanjar and in the sample image the variety of humans who are cosmopolitan in nature is amazing. Behzad had an ability to bring the individuality to characters and his creativity in the narrative quality of the painting is very unique. Symbols and symbolic colours used by the Sufis are also used in Behzad's works. In Persian art a lot of naturalism is used by this famous painter and the gestures and expressions used by him are also more than what other artists have used.<sup>5</sup>

Some of the works by Behzad that is widely known are "The Seduction of Yusuf" from Sa'di's *Bustan* of 1488 and also the paintings from the Nizami manuscript of 1494-95 available in the British Library. In these the ones that are striking are scenes from Layla and Majnun and the Haft Paykar (see accompanying image). Many of the paintings from 1488 to 1495 are frequently attributed to him but these are often not easy but there are many academics who have pointed out that it is unimportant.<sup>6</sup>

Tahmasp Safavid, just a ten year old, was the next ruler of the Safavid dynasty and his reign began in the year 1525 A.D when Shah Ismail Safavid died when he was 38 years old. Shah Tahmasp showed a lot of interest in painting and calligraphy from a very young age and his father got him educated by the best masters in paintings and calligraphy. As a ruler one of the decisions he had taken was to employ the best artists of that period in the royal workshop. Qazvin became the capital instead of Tabriz during Tahmasp's period and the artworks produced by these masters were based on the various activities that took place in the city of Tabriz.<sup>7</sup>

In this dynasty Ibrahim Mirza, Tahmasp's nephew was given the charge of ruling Khorasan and he built a workshop in Mashhad where some of the best experts belonging to both the Tabriz school and outside were employed by him. He also employed the local artists of Khorasan in his workshop. The paintings look very dynamic because of the highlighted colours, rhythmic lines and white stains. In the paintings the soft lines that are curved are seen clearly.<sup>8</sup> (Photograph 233, 234)

**Portrait:** Some of the characteristic features of the paintings that belonged to this period are the thin youth with a long neck and rounded face and white turban on their shoulder, separated cliffs, old knotted trees and characters not related to the story. The main activities are clearly seen as the background is not included and this is seen distinctly in Qazvin paintings (Photograph 235). Book painting was an important pursuit in Mashhad workshop where as in Qazvin; Tahmasp Safavid used nearly all the court painters to decorate the 40 colonnades of the Qazvin Palace, which was built as per his orders. It is believed that Tahmasp himself had also painted many of the walls in the palace.<sup>9</sup>

When Shah Tahmasp was in his middle age he became very cynical towards artists and so the style of painting started changing and as years went by artists did not get the support and encouragement as before. This made the artists and painters go in search of other patrons and so many of them migrated from Iran. In this second half of the 16<sup>th</sup> century the changes and the difference in style of painting became very obvious. When Shah Tahmasp died in 1578 A.D. there was a lot of discord and friction among his children with regard to the appointment of the next ruler. Finally a decision was taken to make Shah Ismail II the next ruler of the dynasty and he took efforts to renew the past glory of art in this region by getting the best artists and related staff for the royal libraries.<sup>10</sup>

Shah Ismail II employed a few painters from Mashhad, Tabriz and Shiraz to Qazvin and revived the court workshop. Their mastery in art was the result of their experiences from the observations they had made in Mashhad painting where the master painters moved the brush helicoidally to get the final outcome. This same movement can be seen in these paintings also. Compared to the Mashhad's art the Qazvin art does not have various bodies. The variation in colour is not to the extent seen in paintings of Mashhad and Tabriz. A new event happened in the Iranian painting style after the second half of the 10<sup>th</sup> century where painting and designing took place independently without the book. The paintings were usually having a figure or a couple, there would be a few plants around them and on the plain background there would be a spiral like arrangement of clouds. Two factors were the main reason for this phenomenon (Photograph 236) are the reduced support from the courts and the growth of the traders who supported the artist.

The rich orders they got from the wealthy people and not from the court helped the painters to continue their art. As the money received from the traders was not sufficient the paintings richness had to be reduced.

The body of royal painters' studio was badly impacted when the death of Shah Ismail took place in 1587 A.D. and many artists and painters found this a major barrier for further development. The royal painters began to find other ways of continuing their career and survive and this led many of them to migrate to India while some of them went to the Ottoman Empire to earn a living. Some painters went to large cities in Iran like Herat and Mashhad. In the 16<sup>th</sup> century painters not only worked for the

royal workshop even when they got the support of Shah Tahmasp but the painters also worked in the town centers like Shiraz which increased each year. Small sized iconic manuscripts were developed in the workshops of the town centers and the market demands were met. The painters of Shiraz followed the traditional paintings based on text which was developed before the 16<sup>th</sup> century A.D. but completely wiped out in 17<sup>th</sup> A.D. century even though the Tabriz, Mashhad and Qazvin schools had a lot of influence on the painters. It was difficult to see the traditional style after the 17<sup>th</sup> century A.D.<sup>11</sup> (Photograph 237).

A few significant activities took place during the second half of 16<sup>th</sup> century in the workshops of the cities like Khorasan. The manuscripts created here were exported to India and Bokhara. The details that included elaborate work on the clothes and decorations on the constructions and landscapes that were very plain were indications that these paintings were meant for survival. On important fact to be noted is that new colours like olive green and light blue appeared which was not available in earlier paintings.<sup>12</sup> (Photograph 238)

In 1586-7A.D. Shah Abbas I became the next ruler who was only 17 years of age and he was in power for nearly 40 years. His reign began on the ruins of the past rulers. Art and all the fields related to art were developed by the Sulltan and this was taken to a very high level getting a new perspective altogether. The best artists, calligrapher and all the people who were connected to this industry were all made to work for the king as the new Shah was interested in restoring the old works and also took up new orders. Art and painting became very important after the capital was shifted to Isfahan in 1597 A.D. because of the need to decorate the palaces, villas and other public buildings. The shah wanted the subjects like science, techniques, professions and art to be promoted and the best calligraphers, religious heads and painters were invited and encouraged to develop the same in Isfahan. The Shah had shifted the capital closer to the sea and so he was able to interact with India and other western countries that developed his relations with the ambassadors and expeditionary representatives from Europe. He made traders and tourist feel comfortable with Iran and familiarized them with Iran's art. Many of them have left notes on their amazement and wonder about the various buildings, objects, arts and paintings of that era. Shah Abbas had encouraged art and this was obvious in the way the visitors to Iran had written about it in the notes they had left.<sup>13</sup>



The paintings in palaces and private as well as public buildings is the aperture that takes one to that period. In the palace of Isfahan on the 4 colonnades there are paintings that represent the 17<sup>th</sup> century A.D. wall paintings. Those artists who were ousted from the region due to riots, lack of political stability and ignorance were invited to once again contribute to the royal workshops. Shah Abbas had encouraged a very creative artist called Reza Abbasi who began a new style of Painting called the Isfahan School of painting or Reza Abbasi School. Hand written manuscript paintings were the exquisite work that were produced by Reza and the painters of that era; painting on single sheet, textile designs, designs for the tile industries, workshops for carpet industries, layouts for palace as well as other buildings' wall paintings that were new and big were all the expert works of that era <sup>14</sup>(Photograph 239).

Many visitors from Europe came to Iran when Reza Abbasi was the main painter and he made most of the European men the subject for his paintings. He was not influenced to use shading or perspective for his painting but his style was based on the visual values writing. A competent master of painting that he was Reza Abbasi could display both volumes and curls by making changes in the thickness of the line with the help of reed pens. Reza Abbasi was influenced by Isfahan School and this made the relationship between literature and paintings lose its importance. The traditional painting was not very popular but there was an opportunity for Reza Abbasi to focus on daily events that became the subject of the painting. The appearance of single-painting began in this period.<sup>15</sup>

The Iranian painters were inspired by the Indian art and Safavid artists like Shaikh 'Abbāsi (q.v.) and Bahrām Sofrakeš found Mughal and Deccani art were sources for new themes; the artists were also finding the pictorial conventions as a source to be adapted and combined with their own work. The line drawing was a new concept that Shaikh 'Abbāsi tried to work on with an "Indianised" style whereas the Mughal paintings of 17<sup>th</sup> century were Bahrām Sofrakeš's inspiration for the naturalistic floral designs.<sup>16</sup>

Paintings by the Europeans were also a great source of inspiration for the Isfahan artists. The large number of Armenians who lived in Isfahan's suburb, New Julfa, many other visitors to the court from Italy, Dutch and Flemish artists have, influenced the Safavid artists with the designs, decorative objects, paintings and

drawings. So this brought about a change in the style of painting and the European mode of painting can be witnessed in several works of art in Isfahan during this period especially in the works done by Moḥammad-Zamān and ‘Aliqoli Job Badār.<sup>17(a,b)</sup>

During the period of Shah Solaymān (1666-1694 A.D.) and Shah Solṭān-Hosayn (1694-1722 A.D.) pictorial idioms were more popular and this brought about a major change from traditional painting style that was followed by Reżā ‘Abbāsi and Mo‘in Moṣavvar. Safavid artists had adapted from the Western styles the perspective, modeling as well as shading and created a style that was a mix of both Iranian and Western, a hybrid which showed how by the end of 17<sup>th</sup> century the growing internationalism of the Safavid court were echoed in the paintings.<sup>18</sup>

Reza Abbasi and the painters who followed his style started changing their styles completely with innovative and creative ideas and this new style that evolved in Iranian Painting in the 17<sup>th</sup> century A.D. has been left as a memorial of wall-paintings. The upcoming artists were given wider field to work on like the walls of Palaces and buildings and here the Safavid paintings that remain show how the field of painting developed. Shah Safi became the ruler in 1038 A.H after Shah Abbas I died but due to excessive drinking Shah Safi died in 1052 A.H. Shah Abbas II, son of Shah Safi became the successor on Shah Safi’s death

### 6.1.2 Painting Features of the Isfahan School:-

1. To show the day a golden sky is painted with an unrestrained horizon. These paintings have an atmosphere that is almost real (Photograph 240).
2. To indicate it is night the colour chosen in the paintings is azure blue (Photograph 241).
3. People, horses, elephants and camels are all seen collectively (Photograph 242).
4. Turbans are drawn around the hat whose tip is red and we can see it as it comes out of the tip (Photograph 243).
5. It is easy to identify princes as they are drawn differently from other people (Photograph 244).

6. Beautiful images and clothes keep handsome youth apart (Photograph 245).
7. Most part of the paintings do not have too much of elaborate work and there is more work on the clothes and the designs of the fabric (Photograph 245).
8. Reza Abbasi has painted the trees and animals with golden and silver colours (Photograph 246).
9. On the costumes or attires worn by Dervishes and shawl around him and head have gimp on it (Photograph 247).
10. Designs and colours gentle on the eyes have filled the empty spaces (Photograph 247).
11. To fill empty spaces the artists have filled it with paintings (Photograph 248). There is an Urdu inscription in this painting about the simplicity of darvish lifestyle.
12. Live colours like the golden and silver colours are painted directly (Photograph 249).
13. Persons who are deep in thought are represented by drawing a hand under the chin and the painting is drawn based on the inspirations that the thoughts give (Photograph 250).
14. The clothes are coloured bright green, light blue, deep blue, brown, and dark blue and golden crown colour is not used much and so the paintings depict the aristocrats of that era (Photograph 249,250).
15. Safavid paintings have three different types of faces to portray face (Photographs 246, 247, 249, 250 repeated).
16. Faces are circular or elliptical, eyes are oval shaped, and eyebrows are pulled. Lips are small buds, nose are shaped well and the cheeks re full and so the beauty of the face is retained. Most of the faces depict the princes except in the drawings by Reza Abbasi, Mohammad Yusuf and Mohammad Qasim and his disciples (Photograph 251).

17. The space left in the images of the Safavid period is filled with open environments, springs, river and trees however the works of Reza Abbasi is a little different (Photograph 252).
18. The beautiful figures in the paintings by Reza Abbasi are based on homogenous lineation and to make perspective or dimensions they used the smallest stage (Photograph 253).
19. Reza Abbasi's paintings were very grand and in his paintings the oriental mysticism is evident and these paintings do not address the banquet halls and luxury servers.<sup>19</sup> (Photograph 254).

## 6.2 Wall paintings and miniature paintings at Isfahan:-

There are mosaics and manuscript plates, the best known representation of iconic art of Iran which are very valuable. However since many centuries even before the Safavid times Iranians have shown their skills in many forms of decorative arts. The mural art is considered as a very old form of art based on the various facts available. The Mughals' influence brought down the importance of murals but in the later periods of the Safavids' reign the mural gained back its old significance.<sup>20</sup>

Iran was urbanized during the Safavid's reign and this dynasty encouraged perfection, grandeur and new innovative ideas in architecture which lead to the construction of some of the best buildings in Isfahan. Geographically this city was in the center of Iran and the Shah was able to react very fast to any disturbance from Uzbeks or Ottoman.

During the mid-sixteenth century the wall painting or murals were executed when Qazavin became the capital and the Shah wanted to build new palaces. A private pavilion of the royals called Chehel Sotun, that had a lot of arched panels were decorated with paintings depicting various scenes from the Persian literature, a polo match, a feast, a group of beautiful women in a garden, a hunting scene are some of them to name a few. Shah Tahmāsb is well known to have designed a mural himself depicting Yousef (Joseph) and the Egyptian ladies<sup>21</sup> even though he had appointed the court artist Mozaffar-ʿAli to decorate the walls of both the Daulat-kāna and Čhehel Sotun with murals. The Qazvin paintings had their own style as the figures were lithe

and long necked and this is witnessed in the multicoloured paintings in the Chehel Sotun palace (Photograph 240, 241 repeated).

The royal complex had a lot of influence on the people and this is revealed in the wall paintings in a house in Nā'in from around 1565-75 A.D. An Iwān with eleven niches has paintings that depict the scenes of a hunt, feasts, and stories from Persian literature. The wall has been whitewashed and the plaster has green and red relief with the background carved away and the overall impression is composition in bi-chrome instead of the polychrome paintings that adorn the walls of Chehel Sotun.

**Flora and Fauna:** In many of the buildings that have lasted all these centuries from the Safavid era of 1598 A.D. depict the changes that came about in the paintings during the 17<sup>th</sup> century. The capital of Shah Abbas I, Āli Qāpu (built 1590-1615 A.D.), has murals in multi colours and this consists of various designs that include floral and vegetal motifs, latticework, birds, and animals from the ground up to third floor, and small painted male and female figures on the third floor alone. The walls of the fifth floor are full of men and women who are enjoying themselves. While the lower floors are painted with subdued hues the colours used in the fifth floor are brighter. The paintings depict the conformity to the laws of Safavid rule and the walls depict the style developed under Shah 'Abbās II.<sup>22</sup>

Čehel Sotun is a palace that was completed around 1647 A.D. by Shah 'Abbās II and the wall painting here depicts the various historical events that took place. The wall paintings also depict the magnanimity of the Safavid rulers and in the ancillary room the paintings depict events from various literary texts such as *Suz o godāz* by Naw'ī Kābušāni.<sup>23</sup> European paintings have been commissioned in the exterior porch walls.

### 6.2.1 Forty Colonnades Palace:-

**Introduction to Isfahan's Forty Colonnades Palace from special and temporal situation, arrangement and type of architecture and its paints is discussed in the following section.**

Among the various beautiful buildings built in Iran during the Safavid's reign Forty Colonnades Palace (Photograph 255) is a royal palace that is considered as the greatest building built in the time of Shah Abbas I. In the center of a 67000 square

meter area there was an old building on which this palace was constructed and during Shah Abbas II age the construction of Forty Colonnades Palace was completed.<sup>24</sup> In the central building some changes were made and that included the construction of Ayeneh (mirror) auditorium (Photograph 256), Eighteen colonnades auditorium, (Photograph 257) the big northern and southern rooms in Ayeneh auditorium, side auditorium in the royal hall and a big pond in front of auditorium with decoration that included painting, mirror work and tiling of walls and roofs<sup>25</sup>. Some of the studies have shown evidence that there was an old building belonging to the Sasanian<sup>26</sup> dynasty called Takhte Jamshid.

This building shares some similarities with the Forty Colonnades Palaces of Takhte Jamshid (Jamshid Throne)<sup>27</sup> (Photograph 258, 259) while its auditorium is similar to the ones in some of the northern houses in Iran but all these similarities are incomplete. The central entrance which faces the platform looks like a verandah that belonged to the Sasanian period. Even though the door way has pillar and heelpiece it still has the looks of a Sasanian palace than any other palace.<sup>28</sup>

The name of this palace is created different opinions by different historians. A few of them are mentioned in the following paragraphs. Chardin<sup>29</sup> writes “Iranian use forty when they exaggerate in numbers”. To justify this point he gives Cande labrum (Forty Light) as an example a term used for normal lights. Felander<sup>30</sup> says that forty does not actually mean forty in Iran, but they call the place having many pillars as Forty. Fred Richards had an approach based on the literature view about Forty and talks about the meaning and the popularity of the numbers Forty among the East. Literature of Near East uses the expressions like forty days, forty thieves, forty towers and forty nights very often. However, the Forty Colonnades has twenty colonnades in the veranda and their reflection in the pond which has been built up in front of the building water sums up to forty.<sup>31</sup>

This building has only twenty colonnades and out of that 18 colonnades support the verandah which has a shielded roof and the other two are colonnades are placed in front the auditorium. The veranda is 38 meter in length, 17 m wide and 14 m in height and this is supported by the eighteen colonnades. The columns of the colonnade are either rounded or have several sides (Photograph 260). on a stone pedestal four central pillars are placed and this looks like a lion from any of the four

directions (Photograph 261) The basic reason for building this pedestal is to make the guest feel at home as a gesture of hospitality (Photograph 262). The verandah is flanked by two rooms on either side with paintings that were created by Reza Abbasi especially the paintings on the plaster. The building has the third veranda which is 7x5.5 m area and was used as a dais that was used especially for the Shah's sittings. There are engravings on the plinth, and the roof is covered with mirror work. Inside the shelves on the verandah there are boards and they are also painted; two in the European style with dye and oil technique while the other two are painted in an Iranian style (Photograph 263). Apart from this two plates with verses of the holy Quran have also been displayed (Photograph 264).<sup>32</sup>

There are some more paintings in the Iranian style available in the western verandah which is available even now. There are two northern and southern rooms on either side of the dais belonging to the Shah Abbas I era. There are 12 paintings done in the Isfahan style in the northern room (Photograph 265) and the paintings executed in the southern rooms consists of Iranian style as well as Indian style (Photograph 266).

An auditorium which is 22m long and 11 meter wide from north to south with a height of 21 meter (Photograph 267) is the chief auditorium. This is constructed with three domes that have Karbandi and Rasmibandi<sup>33</sup> decoration (Photograph 268).

The auditorium has 24 paintings totally on the four faces starting from the plinth upwards belonging to the Shah Abbas I era (Photographs: 269 a, 269 b, 269 c, 269 d, 269 e, 269 f). On the western and eastern walls there are six paintings that have followed the styles and techniques of later periods <sup>34</sup> (Photographs.: 270 a, 270 b, 270c, 270 d, 270 e, 270 f, 270 g).

Even though the basic characteristics have been stated one of the important aspects of this structure is the hardness and solidity of the building with the back and side rectangular a unique feature which is different from the opposite façade and it lacks logic. Parallel to the side facades there are long entrances which are 5 m deep opens in to the side facades and each of the façade has four pillars is a very unique attribute of this building.<sup>35</sup> Though Forty Colonnades is famous for its architectural elegance and splendor it is a natural beauty.<sup>36</sup>

A big door from the Garden's side which was also accessible to a wide street was used to enter the building. There was continuous supply of water in the pond in front of the building which also had a fountain. While one half of the pond was in front of the building the other half was at the back and later it was extended up to the end of the garden. The reflection of the pillars in the pond doubles the number of colonnades (Photograph 271).

Long and slender mirrors shaped like almonds have covered the wooden columns that are present at the front part of the building. There are stone lion statues on which the central pillars are placed with the lion continuously releasing water from their mouth into the pond located in front of the throne.<sup>37</sup>

This building's roof has been built using wood from large plane trees and a full log of a tree has been used to fix the roof perfectly. This shows the expertise and skills of the carpenters who helped in constructing the roof especially in the verandas.

During the Shah Hussein era due to the attack of the Afghan this building was damaged in large areas and after the Safavids there was no attention given to Forty Colonnades building coupled with little knowledge about the dynasties after Safavids has led to the damages in Forty Colonnades.<sup>38</sup>

### **6.2.2 The wall paintings at the Chehel Sotun Palace:-**

Among the well preserved paintings and murals in Isfahan, the wall paintings of Chehel Sotun are the best. The paintings are of two categories namely the paintings that are narrative in nature depicting historical events and the traditional themes from literature and nature (depicting the scenes in the country). There are many paintings in ceramics as well as frescos in this palace. Most of the ceramic work especially panels have been frescos have been distributed and they are currently in various museums in the west who possess them.

Chardin has described four of the biggest paintings he saw when he had visited the Forty Colonnade palace in 1666 and in the descriptions he has mentioned that three of them portrayed royal entertainment while in the fourth the description of a battle scene has been mentioned. This building's construction was completed in 1647 and based on Chardin's descriptions which have evidence there are some scholars



who have deduced that many of the narrative paintings were added nearly twenty years after the building's construction was completed.<sup>39</sup>

The location and the theme for the paintings at Chehel Sotun was planned and executed consciously and intentionally. In the center of the building is a hall called the audience hall and all the paintings here display the relations between Safavid court and its eastern neighbors. The small corner rooms were private areas of the palace where the paintings of Royal feasts and any literary works portraying romance were exhibited. In the verandas the paintings show that there were foreigners in the court which was an evidence for cosmopolitan atmosphere in the palace. The paintings that depict hunting are seen throughout the palace and this shows the palace had plenty and the people led a luxurious life.

The palace has been decorated with paintings and the wall paintings are the most decorative forms. Floral paintings are seen both inside the palace as well as outside like in the verandas as well as the back iwan<sup>40</sup> and these paintings appear in frame bands that are rectangular in shape, or it may be in pointed niches and lunettes (Photograph 272).

Except for the paintings that consist of the flora and fauna decorations in the Chehel Sotun palace there are seventy murals that have used the tempera and oil techniques. The wall paintings that were done earlier belong to the Shah Abbas II era which show the clear characteristics of the Isfahan School. The palace also has some paintings that belong to the hybrid style consisting of Iranian-European style added at a later stage.<sup>41</sup>

In different periods different artists have worked on the various paintings in this palace and the paintings belong to a variety of styles. The technical variation of the painting consists of two types; they are water colours that use water soluble dyes and oil colours for the oil paintings.

### **6.2.3 Classification of Paintings at Chehel Sotun Palace:-**

Based on the theme the paintings in Chehel Sotun can be classified as into 4 types and the most important ones are in the audience hall. They are as follows:

1. The battle between Uzbeks and Shah Ismail I, is depicted in a scene and displayed on the southern wall.
2. A very important painting is the depiction of the reception of Humayun by Shah Tahmasp is on the wall on the southwestern point.
3. On the northwestern wall there is a painting that depicts Shah Abbas I and Vali Muhammad Khan, the Uzbek ruler of Turkestan
4. Turkestan ruler Nader Muhammad Khan and Shah Abbas is portrayed on the Northeastern side.

In the central bay there are two large paintings that are oblong in shape. On the eastern wall one painting represents the battle of Nadir Shah and Mughals and on the western bay the battle of Chaldiran<sup>42</sup> between Shah Ismail I and the Ottomans is displayed and both these were added in the Qajar era.

A large number of small panels of scenes make up the second group of paintings and they include scenes of feasting and hunting at the level of the audience. This is seen in all the rooms, verandas and the iwan (Photographs 269 a,b,c,d,e,f repeated). The third group of pictures includes the large paintings of scenes of royal feasts outdoors and also themes from literature are placed in the corner rooms' niches (Photograph 273). The final group of pictures depicts Europeans who are painted in standing or sitting positions. These paintings may even be representing the Christians like the Armenians who were residing locally. There are no personalities in these pictures who can be identified as one could in the historical paintings. Such paintings are seen on the walls of the verandas (Photographs 269 a,b,c,d,e,f repeated).

The wall paintings at the Chehel Sotun do not have signatures, names of the painter or any other documents to give details and so inferences have to be made indirectly based on the references in sources that belonged to that era apart from the stylistic and text-linguistic criteria. There is no consensus among scholars with regard to the dates of the different groups of paintings found in Chehel Soton murals and also there is an assumption that the building itself has been built in two different phases.

The date of the building itself needs to be clarified as there are differences in the scientific study of architecture related to this building as far as the core of the palace is concerned. The core of the palace consists of the audience hall and the corner rooms along with the talar or porch section of the palace and experts from the Institute Italiano per il Medio ed Estremo Oriente (IsMEO)<sup>43</sup> have come to a conclusion that this portion was built during the period of Abbas I and the talar portion was built during the Abbas II era. As there are no historical evidence to prove these theories it is difficult to come to a consensus on the date of the building. Most of the sources in connection with the Chehel Sotun palace give the dates after Abbas II ascended the throne. The date given by the historians of the Abbas II era like Muhammad Tahir-I Vahid<sup>44</sup> is 1647 A.D. and this is taken from the verse written by him which also mentions that the date is inscribed on the building itself.<sup>45</sup>

Muhammad Ali Saib-i Tabrizi who was a famous poet in the court of Abbas II has written a poem that can be considered as a reliable and informative source that gives details about the various sections of the building and the date of completion. His poem praises the various things and sections in the building like the wall painting, ornamental work on the vaulted roof and the large space (may be the audience hall), the pond, the talar and the garden as well. The poem, proof of inscription of the date and the dates that is mentioned by Shamlu and Tahir-I Vahid are all indications that prove that Chehel Sotun is a building that has had a single construction phase. There is also enough evidence to prove that the Safavid palace was built after the reign of Abbas I.<sup>46</sup>

Based on the development of the Persian paintings it can be said that the dating belongs to that era especially in the first half of the seventeenth century. Both traditional styles as well as European style of painting were both accepted throughout the seventeenth century and the examples for this are the art work done by Shafi Abbasi<sup>47</sup> and Muin Musavar<sup>48</sup> who were the students of Reza Abbasi. Both the artists have worked on Europeanizing paintings and also following the traditional style and this were before the mid seventeenth century.

#### **6.2.4 Date of paintings of Chehel Sotun palace:-**

There are no signatures in the paintings of the Chehel Sotun and most of them do not have any names. Two paintings alone have signatures and they belong to a later period. The paintings depict the themes from the literature or they may be event related to the Safavid period or a little after it.

#### **6.2.5 Style of paintings of Chehel Sotun palace:-**

The Chehel Sotun paintings can be categorized into three styles and these belong to four major periods.

1. There are paintings that have been executed by Reza Abbasi's students, particularly by Mohammad Qasem under Reza Abbai's and these paintings reflect that style. These paintings were done during the early period of the construction of Chehel Sotun when Shah Abbas I was the ruler,
2. Paintings that were done by the disciples of Reza Abbasi but not under his supervision are the second style of painting. Here Reza Abbasi's style is followed and this was during the reign of Shah Abbas II.
3. There are paintings that have followed the European style of painting and these are seen in the north porch and the niches of the hall. It is possible that some Europeans would have painted them in the 16<sup>th</sup> and 17<sup>th</sup> century A.D.
4. Paintings that are a mix of Iranian and European style is seen here that have initiated the background for Zand an Qajar style of painting and the paintings in the main auditorium belongs to this style which were executed in the 18<sup>th</sup> century A.D.<sup>49</sup>

#### **6.2.6 The wall paintings in the Chehel Sotun Palace:-**

1. The paintings in the palace are available in many of the rooms like the central hall, two northern and southern bedrooms and both the eastern and western porches. These paintings have followed the Iranian style whose master was Reza Abbasi. The paintings of artists who were very active after the mid-11<sup>th</sup> century A.H had been done under the full supervision of the Reza Abbasi with whom artists like Mohammad Qasim, Mohammad Yusuf, Afzal al-Hussaini and a few other artists worked in partnership.

2. In the rooms that are located on the north and south of the main porch there are paintings which again follow Reza Abbasi's style. These paintings have been done by Reza Abbasi's students. Some of the designs in this part of the palace were the result of the inspiration from paintings that belonged to previous era. It is concluded that these are duplicated artwork and the painters who have attempted this might not have the skills required to do the prototype.
3. In the northern and southern porches and also in the niches of the mirror porch there are paintings that follow the European style. These paintings might have been done by the artists who had stayed in the court.
4. There are some very large paintings that portray receptions and meetings displayed in the central auditorium. There is a painting called "Indian princess ready to burn herself in her husband's funerary fire" displayed on the southern corner room that has three styles of painting namely Indian, Iranian and European.
5. The Zand and Qajar style is seen in the Painting of Chaldoran battle.

Apart from all these there are also paintings that are abstract in nature and the palace is decorated with mirror work on the plaster as well as a variety of tile works can be seen.<sup>50, 51</sup>

### **6.2.7 Aesthetic features of Chehel Sotun paintings:-**

There are two aspects required to study and understand the aesthetics of the wall paintings in Chehel Sotun and they are as follows:

First of all it is the approach which believes and credits the universalism and the intellectual room that was there in the Shah Abbas period. Thenceforth the way aesthetics was expressed in paintings was based on the divine teachings and the wisdom as well as philosophy that developed from those teachings. There is no proof that philosophical universalism was the foremost to be there and the art that was created were formed on these concepts but the situations of that time period crystallized wisdom and philosophy in many fields. Language caused the development of ideas and philosophical spaces in certain places where as language used in art (painting, architecture, urbanism, and crafts, etc) created the visualization

of these concepts. Based on factors such as on imagination, discipline, composition, form, colour, and creativity aesthetic expression could transform the ideal space of that time. Generally Iranian paintings belonged to this approach.<sup>52</sup>

**Landscape and composition:** In the Iranian paintings the painter gave the feeling of two dimensions for the surface by creating a feel that makes the viewer aware of a world above us. The time and space as well as colour and shape were not matching with their worldly counterparts as they were considered belonging to a world above us. Seyed Hussain Nasr<sup>53</sup> states, “a world that an Iranian painter creates in the world in which events occur, but not in a material way. This is a world that the Islamic rulers have so called imaginary or Example, or the outstanding universe. Even the animals and plants in the painting scenes are not merely imitation of the natural world, but is an attempt to depict that heavenly nature, and its initial and natural creation (Photograph 274, 275). In other words, it is the lofty paradise and the celestial world, which is seen in the imaginary and /or the Example world. Similarity, colour of any mountain or cloud or sky is different from the natural one. In addition, this unity and unique realm refers to the universe”<sup>54</sup>.

The concept of imagination is developed due to the thoughts, the space given to art and religious studies or spiritual environment of a certain period of time but it is not learnt. During the time of Safavids there was a certain amount of medieval fantasy and the Isfahan School of art worked on this element based on Shiite thoughts which has been expressed by the artists and this was understood recently. The philosophy of later period understands this concept of imaginary world that the artists have depicted and so there is an interpretation based on that.<sup>55</sup> The Iranian paintings are based on these imaginations and the Isfahan School’s significant aesthetic feature is the fresco which matches this imagination.

#### **6.2.7.1 Central Hall Paintings:-**

In the central Hall there are 24 paintings that start from the straps downwards displayed on all the four walls and they all follow the Iranian style (Reza Abbasi). These paintings are done by many different artists under Reza Abbasi’s supervision during Shah Abbas I era and these artists belonged to the second half of the 10<sup>th</sup> century A.H. and the first half of the 11<sup>th</sup> century A.H. In the eastern and western

corner of the central hall there are six tableaus and they have different style of painting and they have been executed at a later date<sup>56</sup> (Photograph 270g). The topics or themes in many of the paintings in the main auditorium consist of reception of foreign delegates or any historical events of that time. In the Qajarieah era the two out of the six tableaus were set here depicting the Shah Ismail I battle with the Ottomon army in Chalroran, and Nader Shah Afshar war with Hindus army. There are also paintings here that portray the banquets parties either in single or double form and in the next sub section one of them is explained.

#### **6.2.7.2 Banquet:-**

For one of the paintings, that is available in the central hall the artists have used three frames. In this painting the central frame shows a couple banquet and this is flanked by single banquet on either side (Photograph 276). The method of painting followed is Tempera with egg yolks. The work has also used gold sheets in certain places with oil blend to hold it in place. This painting is 220 cms by 94 cms. During the Qajar era layers of plaster was put on many of the paintings in this building. Later, after many years, these paintings were cleaned and the layers of plaster were removed following which renovation of the paintings took place. The colours were added to reform the painting using the hachuring technique and the portions that were damaged were covered using rough plaster.

The painig in the center is in a square while on both sides they are rectangles. Many of the paintings used the frames that were square or rectangular and usually they would not be larger than 100 cm to 150 cms on an average. A 3cms width border around this framework consists of floral decoration. On many of the square walls the artists have divided their paintings in this style i.e. square in the center flanked by rectangles.<sup>57</sup>

This painting is based on the Iranian style and it has been created under the supervision of Reza Abbasi by his disciples who have done a group work and it depicts single and double banquets. The painting has a perfect horizontal plan which allows the user to view both left and right panels simultaneously along with the middle frame. In this paintings there are three plans; the green space in the first plan

have the bodies placed in it, mountains and trees make up the second plan and finally the third plan is composed of the sky and the clouds.<sup>58</sup>

The pictorial compositions in some tableaux have been divided into two right and two left segments with a vertical axis that has a tree element. The up and down areas are clearly segmented in some of the paintings using the axis in the horizontal plane made up of grass in a dark green hue.

The horizontal arrangement of the figures has not marred the rhythmic motion because of the variety of curves used in the painting which also makes the painting softer and more delicate. The characteristic feature of Reza Abbasi's drawings are the way in which the pencil is handled by the students who have executed the painting very neatly.<sup>59</sup>

**Portraits:** In portraits specific patterns can be witnessed in Iranian paintings. Just as a poet would describe a face in a poem the artists have used the same model for drawing a face. So this makes the face similar in all the paintings and the structures of a male and female face are not distinctly different. Studies show that there are only 2 or 3 different types of faces but the profile and full face are rarely found in the Iranian paintings.<sup>60</sup>

A repeated story has been narrated in this three parts painting and each part is different from the other. Banquet is the subject in this painting and it is made to look beautiful with decorations such as green space, wineglass, fruit dish, cushion, or elements that give support. All these elements and other elements like the flowers and plants have been repeated in each part of the painting.

The contrasting colours make up the colour composition of this painting and between green and red there is complementary colour that is seen very clearly in the middle frame. This work also displays the contrast of blue and orange. The contrasting colours have used many other colours like different hues of yellow, brown, and orange along with dark blue and green whose intensity is trimmed.

The most important aspect in these paintings is the distinct way in which the colours are used in the side frames. In the frame of the right side there is a person with a blue dress and in the same frame the sky which is also blue is continued in the



colour of the dress and so apart from continuation of the colour the artist has brought about a balance also. All the three frames have red colour and in the middle frame the colour is used extensively as compared with the frames on the sides.<sup>61</sup>

The two side frames are placed opposite each other in a symmetrical fashion but it is not a complete symmetry. The clothes of the figure lacks symmetry since the figure on the right is seen in a blue colour dress and the figure in the left is seen wearing a green dress. So each frame has its unique dress colours and the mountains are also not having the same green color. As a result on the side frames the mountains are dark green where as in the centre the shade given to mountains is a light green colour. It is possible that the artist wanted to bring in the different dimensions by using this kind of difference in colouring the different frames.<sup>62</sup>

Turbans that were big and bulky used on the characters were the style adopted by Reza Abbasi. The turbans<sup>63</sup> were used instead of crowns till late 1559 A.D. and this was the way that artists in Mashhad depicted the royals in their paintings. As years went by there were some modifications made in the style of the turbans but the paintings were distinctly following Reza Abbasi's style. In this painting also the big bulky turbans have been used by the artist to decorate their figures.

Reza Abbasi's characteristic feature in painting is the use of figures that are portrayed alone or in a group in one page. The dimensions given in the frame has been used perfectly for this composition. And to achieve such perfection the artist has to take into account the size of the wall, the amount of materials need for the composition, the working condition in order to paint his work perfectly and elegantly on the wall. In order to have the tableau created in a balanced way the proportions of the elements will also have to be considered <sup>64</sup> (In this painting the human to grass and human to hills are not proportioned in a logical manner but is represented symbolically).

The master painter's thoughts and philosophy is clearly revealed in this painting where the painting of the human is closely related with the green nature and a lot of importance is given to the green space. In these tableaux it is observed that the parties are conducted in an ambience where architectural elements are not there. Some examples of such paintings are given in this paper.<sup>65</sup>

### 6.2.7.3 Shah Tahmasp receiving Humayun the Indian Mughal Emperor:-

**Historical event:** In the central hall a painting portrays Hmayun Shah an Indian king being received by Tahmasb Shah. This is an authentic painting and it is done in an Iranian European style and has been created by the Iranian master himself. This painting uses the oil paint on plaster technique (Photograph 277).

In 1540 A.D. due to a disagreement with his brothers, Bhiram Khan (Humayun's commander) and Shir Khan Afgani, Humayun had to flee India. He went to Sistan<sup>66</sup> where he was received by the Safavid Shah who also treated him well. From Sistan he was asked to go to Qazvin by Tahmasb Shah and after living there for some time Humayun returned to India. But when he went back to India he had a very strong army with him given to him by Safavid king and this time he won the battle he fought in India and recovered the monarchy he had earlier lost.<sup>67</sup>

This tableau is a very important painting, as an item to study the kind of dress and hat worn then, the ornaments, layout of the dance house and the musical instruments that was played in that era are all depicted well.

This painting illustrates a group of courtiers along with Shah Tamasp who are there to entertain Humayun Shah. The figures are arranged in a circular way but in this work the circle does not have well matched figures in this work.<sup>68</sup>

Though one can see the circular position the main principle of Iranian painting is symmetry and that, if observed carefully its symmetry is seen clearly. If the two parts are divided perpendicularly the symmetry is observable. There are dancers in the center who are the focal point of this painting and that helps in the creation of the symmetry.

Humayun Shah and Tahmasb Shah are sitting facing one another and behind the two kings there are their personal attendants on the right and left sides of this tableau. In this tableau Shah Tahmasb is on placed the right side and Humayun Shah on the left side.<sup>69</sup>

There are some vertical and horizontal lines that create some divisions which can be seen if the painting is viewed from the opposite direction. There are some combinations that are striking and that includes the window frames that is available on the upper portion of the painting. These divisions have brought about an interest in European artists of the modern times. From the corner of the top windows there are some lines and points visible if one looks diagonally and this results in the viewer having a look at the square which is present in the middle of the painting. It is here that the main subjects are placed.<sup>70</sup>

Apart from the vertical and horizontal divisions this painting is also giving the viewer the advantage of seeing the circular divisions. The dancers and the cupbearer have made a spectacular turn in the middle of the painting. This circle and the other circles in the painting is a very significant composition in Iranian paintings and the viewer gets the feeling of poetry after seeing the painting.

**Clothes:** Both the kings are seen wearing two types of attires; Shah Tahmasb is seen in a red costume with sleeves having floral designs and he is present in front of Humayun Shah who is dressed differently. The influence of the Indian style of art is visible in the floral motifs on the sleeves of Shah Tahmasb and in the tableau the floral design is seen in many areas. The designs that are repeated and the yellow colour of the dress background are all features that bring the eye rotation. The circular motion created by the painter is emphasized by the repetition of the motifs. The same rotation of the eye also happens due to the repetition of the red and green colours in the painting and not achieved just by the repetition of floral motifs and yellow colour alone.<sup>71</sup>

The painter has taken into account the manner in which the arrangement of the layout for the painting should be done. The figures are not inter dependent but they are related to the other objects or figures in the painting like the two dancers who are complementing each other and have accurate coordination. There is a rhythm in the way the hands are directed and plenty of curves in their bodies. Some figures are in a different position and they stand in for taking the place of something else; both bright and somber colours are used in the two-dimensional forms.

In the Persian miniature and Isfahan school of painting perspective is removed; spaces at distance and close by are represented by strategic placement of the forms and using appropriate colours. Using this tableau as an example the classification of the plans is explained. The onlooker has in front of him the scene that includes the dancers, musicians on the left, the butler and the guests who are seated diagonally on the right and these are the elements of the first plan. The smooth flow of the plans is executed by the oblique line and the decoration that indicates the proximity and the distance of the various objects. In the second plan the two kings are seen. The kings' figures are accompanied by three rows of people that make the eyes focus downwards towards the corners of the tableau.<sup>72</sup>

The last plan in this painting consists of a port that has a natural landscape, windows that are like dark crescents along with a few niches and the depth of the painting is depicted here. The western painting depicts depth and proximity as well as distance using light, shadow and perspective and so this depth is a different way of depiction. Using flat colours and numerous plans the depth in the miniature paintings are shown to the viewer.

**Figures:** In Persian paintings the figures are shown in a different fashion which is its characteristic feature. Other than the figures which consist of the central focus points, the presence of other figures in different modes like musicians or a group standing one behind the other are seen in the painting in different panels. Most of the figures have very similar faces in the paintings. The usage of somber, bright and contrasting colours is another characteristic feature of Persian painting but the harmony and co-ordination between the elements is not affected in the paintings.<sup>73</sup>

The colours used in the painting depicting Tahmasb Shah receiving Humayun king are flat and very brilliant but they contrast each other. The red and green contrast is striking. In the painting the green and red are accompanied by a variety of grey hues which compliments colours like yellow. The clothes on the figures have grey colours with decorative designs which are also seen in the objects around the painting and this colour scheme help in highlighting the bright colours.

**Figures and Clothes:** The hair, designs on the clothes, faces are all given a lot of attention so that the details of the work is brought to fore and this kind of detailing is a feature of the Persian painting and this makes the work look elegant and delicate. For example on the clothes of Shah Tahmasb there are designs that have all the minute details and the same is followed in the helmet and the belt he is wearing. In this painting also the traditional technique of shadow process used by the Europeans is not used. With the help of flat colours, illumination of the figures uniformly and with a few minor finishing the volume needed for the painting is achieved. In Persian paintings the colour itself is considered as a source of illumination which is uniform in the paintings.<sup>74</sup>

#### 6.2.7.4 Safavid Shah Ismail fighting against the Uzbek Khan:-

**War scape:** Another famous painting in Chehel Sotun is the board that displays the Safavid Shah Ismail's battle against Uzbek Shayabak Khan. Oil colour on plaster is the technique followed in this painting and this is the only painting where silver is used with oil colour. The Persian and European style of painting is adhered to by the artist (Photograph 278).

The Uzabek Shayabak Khan (founder of the Shibanian or Uzbek dynasty) with the Uzbek crops commanded the Marv<sup>75</sup> battle in 916 A.H against the Iranian Qizzilbash<sup>76</sup> corps Command by Shah Ismail I (founder of the Safavid Kingship) but the Uzbeks were defeated with the death of Shayabak Khan that took place in the battle. From the northeast to the Oxus River Iran's borders were extended and the Khorasan also was occupied by the Iranians.<sup>77</sup>

Genghis Khan's eldest son Joji's descendants were the Uzbeks and the name of one of his commanders was Uzbek. The founder of the Shibanian or Uzbek dynasty, Uzbek Shayabak Khan happened as a coincidence with the Safavid Shah Ismail I.<sup>78</sup>

Successive wars were waged by Shayabak Khan after ascending the throne especially with the Timurid Sultan Hussain (the Timurid's King in Transoxiana). He won the war in 913 A.H after many attempts and won through the Transoxiana and its capital – Samarkand. The Uzbeks seized Khoraan by massacring people and plundering the land after they had destroyed the Timurids. In the meanwhile the

Safavid Shah Ismail decided to take back Khorasan from the Uzbeks, which was a part of Iran. In 916 A.H the Safavid Shah Ismail defeated the Uzbek Shayabak Khan in Marv and killed him.<sup>79</sup>

Nearly, in the middle of the painting Safavid Shah Ismail is seen sitting on a white horse fighting against the Uzbek Shayabak Khan. The costume consisting of the hat and dress is quite similar to the Safavid period. The clothes of the Safavid era consisted of a tight fitting shirt that is knee length, a sleeveless over coat smaller than the shirt and called 'Kurdi'.

**Clothes:** Shah Ismail is seen wearing a red tight shirt or long gown with a yellow overcoat with the design of plants painted on it. On his head there is a red capped turban that has feathers adorning it. The red felt hat is seen having a long thick red tip on it and the 12 Imams are represented by the 12 pleats on the cap looking like 12 splits. A bulky white on green turban is painted around the red cap with 12 pleats giving a special look. The red hat along with the 12 pleats is the crown and apart from Safavid Shah Ismail all the soldiers and people who accompany him are all seen wearing this kind of a hat.

The oil on plaster technique has been used in this painting. The technique used to do the paintings inside the building is the water colour technique as Iran has a dry weather. In the Safavid era oil painting was trendier. The application of layers of colours one over the other and contrast colours used more frequently made many of the artists to prefer oil painting. For wall painting the artists would prepare the wall with plaster followed by using a tragacanth and sugar solution and also a solution of gum Arabic or animal glue. The glues were also mixed with red soil or mineral dye at times and the red preparing layer was done before the wall painting commenced. No other oil painting has silver in it but over a period of time due to oxidization the silver has turned into black.<sup>80</sup>

From the log on top of the painting to the bottom if a line is drawn the painting gets divided vertically into two left and right segments. On the right of Shah Ismail there are carriage drivers and trumpeters and on Shayabak Khan's left there are some people who help in bring the balance and equilibrium needed in the painting. Though the painting is filled with many subjects the balance and harmony is

maintained due to the equal number of figures on both the sides in the painting the repetition of the white hats and red dresses and repetition of blue colour on green background are done in a way that is suitable to the scene. The colour green creates a beautiful contrast and aids to the presence of total harmony and coordination for creating a balance for the entire painting. A paradisiacal state has been achieved by the Persian painter with the appropriate use of colours that complement and contrast where needed.<sup>81</sup>

Another interesting feature of this painting is the importance given to the viewers' eye movement with regard to the entrance and exit of elements in the painting. The viewer watches the painting from the upper right side and the movement of eyes goes along with the entry of the cavalry into the box. The movement of the hats is in the forward and upper directions because of the rhythm as well as the repetition. From here the eyes of the viewer follows the two trumpeters, the arrow shaped flag helps the viewer to look at the figures behind the hills and from there a sharp cut leads to the middle of the board.

Some subjects are seen leaving the box and they are placed almost opposite the entry of the cavalry. This issue is highlighted when the viewer sees the bust bodies, the direction in which the horses are seen moving and the large number of crops who are fleeing. The painting has more visual significance.

A rotating motion has been created by the painter in this work. The board has a large area which consists of the curved panels and smaller circles. People looking very concerned have been portrayed on the left side and the failure is depicted in their faces. This feeling is because they are seeing the large congregation leaving the place. On the right side of this painting there are a large number of people running out of the box. While the group on the right is defeating the enemy without any worry the group on the left is backing out of the battle. The side that is defeating has not congregated and pressure on the individuals is not seen. This painting is creating a very beautiful movement visually and this could also be the end of the war in which the Safavid Shah Ismail has attained victory which is what the painter has displayed to the viewer.<sup>82</sup>

The main elements or the main subject of this painting are Shah Ismail and Shayabak Khan placed in the center. The illustration of the two kings with their horses is the main feature to be taken into account here. Shah Abbas' white horses with its decorations as well as Shayabak Khan's brown horses with specific decorations are the aspects which are emphasized in the drawings. The painting also shows many other elements like the trumpeters' position in the direction of Shah Ismail and Shayabak Khan, the movement of the equestrians which is seen on the right side of the painting and the focus on the cloud of dust that is shown where the two kings are battling are all the points that entails this aspect.<sup>83</sup>

**Portraits:** The face of people in the Persian art is drawn without the volume or the light and shade effect which is a characteristic feature of Persian art. The Persian artist considers arbitrary resemblances for human picture in the painting like a poet who considering the resemblance of the moon with the human face, the eyebrows that are curved, lips that are compared with buds and many other features that resemble some arbitrary object in his paintings.<sup>84</sup>

**Portraits and nature:** Most of the faces have the three dimensional feel except a few that has the round face, curved eyebrow and lips that look like buds. The painters have used a specific model for face but these contrasts resemble well with the vision of the artists' perception of the humans and their specific settings. The materialistic world was not depicted in the Persian artists' painting even though the event that was illustrated was from the realistic aspect. Always the human figures were depicted as a beautiful and grand entity and the beauty was considered as the God's creation. Though the worldly surroundings were materialistic in nature yet the world around man was from the spiritual background and it was considered as something that is beyond the universe. The nature represented in the paintings were not the same as seen in real life but equated to the paradise. The bright colours used by the Persian artists' were the result of this kind of thought and perspective. This is illustrated by the presence of the blue coloured horses in this painting.<sup>85</sup>

The concept of imagination and reality in the Persian art either exist together or completely cease to exist. When a figure of a human is drawn then it is understood that it is a person but there is no clarity of who is represented in the painting. There are paintings that do not clearly depict men and women differently.<sup>86</sup>



The figures are shown in different styles like throwing arrows, getting down from the horse and other actions done by real people is another typical element in the Persian paintings. Curves and parallel lines are used by the Persian painters to illustrate depth or perspectives in the paintings instead of convergent lines and thus the concept of space I created. Using front to back movement or movement that is rising in discrete steps, the space is shown and also the bottom up movement is used for the same purpose but in all these cases the objects size is not reduced and the depth is still made visible.<sup>87</sup>

The layout plan of this painting is continuous from the bottom upwards with no perspective. It can be divided into three parts:

1. In the first plan the viewer can see the army of both the kings battling even though a large number of figures are there in this plan.
2. The conflict between the two kings is visible in the second plan and this is illustrated from the way the subjects have been assembled on both sides. The main subject is the conflict between the kings and this is portrayed by assembling some of the elements as well as scattering of rest of the elements.
3. The painting has portrayed musicians and clarion –players who are the playing the instruments used in wars which is the third plan. A cloud of dust far away is also clearly shown in this plan and the bottom-up movement helps the viewer perceive more distance.

#### **6.2.7.5 Shah Abbas II receiving Nader Mohammad Khan, king of Turkestan:-**

**Historical event:** The technique used in this painting is oil paint on plaster and scholars feel that there is one more painting below this tableau. Just as in the painting titled “the painting of Humayun Shah receiving the Tahmasb Shah” here too both the kings are seen seated facing each other. Shah Abbas is depicted wearing a special hat and is seen receiving he guests with a large variety of food in front of them. At the bottom of the painting the artist has drawn some dancers and musicians creating a horizontal movement in the frame. The viewer’s initially focus on the performing dancer, from there their eyes move towards the figures who are sitting and as they go further up they are able to see where Shah Abbas is seated <sup>88</sup>(Photograph 279).

The main focus of this painting is Shah Abbas and this central figure is created because the other figures are placed diagonally in the frame. Apart from the movement created by these figures there is also a certain amount of rhythm in the painting that integrates well with the festive mood that brings about a joyful meeting.

On the fabric the designs show the influence of Indian art during the Safavid period and this is seen on the clothes and turbans worn by some of the figures and also on the cushions used by Nader Mohammad. The influence of European art is also visible in the depiction of shadows in the clothes worn by some of the subjects. In all both Indian and European influence in the Persian art is seen in this painting.<sup>89</sup>

#### **6.2.7.6 South-Eastern small room paintings:-**

##### **6.2.7.7.1 Indian princess ready to burn herself in her husband's funeral:-**

In the south room this painting is displayed. The paintings in this room are all Iranian style of painting but this alone is executed in the Hindu style. The narrative form of this painting depicts the Sati Custom that prevailed in India and here one of the Hindu princesses is seen practicing it <sup>90</sup> (Photograph 280).

The most important political problem at the outset of Abbas II's reign was the conflict over Qandahar. On several occasions during the first half of the 17<sup>th</sup> century, it had brought the Safavid and Mughal forces face: in 1622 A.D. Abbas I conquered Qandahar fort, and in 1638 it fell into the hands of Shah Jahan's troops.<sup>91</sup> The loss of Qandahar under Shah Safi I was not redressed until early in the reign of Abbas II.<sup>92</sup>

The task of recapturing Qandahar was once again pushed to the forefront in 1648 A.D.<sup>93</sup> Shah Jahan, having received news that the headed by Prince Aurangzeb to the province. The Mughal officers miscalculated, however, allowing the Safavids to most important military on 22<sup>nd</sup> February 1649 A.D.<sup>94</sup>, the single most important military victory of Abbas II and one that occupies a substantial place in Persian histories of the time. The role the conflict with Ottoman adversaries played in state propaganda in the 16<sup>th</sup> century was played by the encounter with and the final defeat of the Mughals at Qandahar in the 17<sup>th</sup>.<sup>95</sup>

The fact that the historical paintings at the Chehel Sotun depict Safavid relations with their eastern neighbors indicates the prevalent political mood. The urgency of the Qandahar question just before the completion of the building seems to have been an overriding reason for the choice of subject matter illustrated in the audience hall of the Chehel Sotun.

The scene, *The Hindu princess prepares to immolate herself* in the lunette on the south wall is the only painting outside the audience hall that stylistically resembles the large historical paintings. The romantic *masnavi* of *Suz u Gudaz* by Muhammad Razi Khabushani (known as Naui), from which the subject is drawn, was written at the court of the Mughal emperor Akbar sometimes before 1610 A.D., the year is author died.<sup>96</sup> The story appears to have become popular in Iran in the middle of the 17<sup>th</sup> century when four illustrated copied were produced.<sup>97</sup>

Eleanor Sims seized upon the mid-century dating of these manuscripts and the stylistic affinity of the wall painting in this room with those in the audience hall as a dating criterion.<sup>98</sup> Combining it with her identification of the guest of Shah Abbas II as the Indian envoy Tarbiyat Khan (in Isfahan in 1664), Sims came to the conclusion that the Europeanizing paintings at the Chehel Sotun date to the 1660's.

The poem of Naui recounts the story of a Hindu princess who immolated herself on her husband's funeral pyre. As Robinson writes, "The poem is treated allegorically, the lady's love being regarded as symbolical of the soul's yearning towards God"<sup>99</sup>, but Shamlu, the historian of Shah Abbas II, found parallels between an event that occurred during the conquest of Qandahar and Naui's story of immolation of the Hindu princess.<sup>100</sup> After he reported the February 1649 A.D. victory, Shamlu recounts the story of the death of a certain Mitraudas, one of the officials of the Mughal emperor. The Indian died twenty days after the siege of the Qandahar fort and his faithful wife chose to be burned with him on the funeral pyre.<sup>101</sup>

In many parts of India the custom of burning alive the woman after her husband's death prevailed and this was known as Sati. Both culturally and religiously this was very important practice and a woman was considered loyal to her husband if she followed this custom. Both aristocratic women and also the women from other sections considered this as a mandatory religious duty. Later on after defeating the

Moslem rulers over India Sati was a symbolic pyre in which the widow did not kill herself alive but expressing her loyalty towards her dead husband by uttering some words. In the history of India both collective immolation as well as individual immolation by the queens after the death of the king has been recorded.<sup>102</sup>

Shamlu showers many a praise on the woman's spiritual fortitude and her high standing among her people. He then says that before the flames consumed her, she was asked by the population whether fresh troops from India would come to deliver them. Her prediction was, as Shamlu puts it, that the triumphant Persian armies would conquer the fort in forty days. The parallels detected between this event and the story of the Hindu princess in Naui's poem, he claims, had given him the inspiration to compose a long poem of his accounts of the Safavid regime, considered to be a predestined outcome, that is the conquest of Qandahar. The court historian's reference to Naui's poem surely could not have gone unnoticed in the court at Isfahan. In light of the political significance of the eastern conflicts for Abbas II, and especially the capture of Qandahar, the scene in this room of the immolation of the Hindu princess gains iconographic relevance beyond its popular literary theme. Whereas the large historical paintings in the audience hall proclaimed the Safavid court as a sanctuary for the deposed monarchs, the *Suz u Gudaz* story symbolized the actual victory over a prized territory. This would account for its having been added shortly after the Qandahar conquest in 1649, and explain its stylistic affinities with the audience-hall paintings.

The size of this painting is 391 by 253 cm and the technique used in this painting is oil painting on plaster. The painting uses a mix of Persian, European and Hindu styles. The artists who have painted this might have been impressed with European art.<sup>103</sup>

The painting shows in the bottom panel neatly in the middle, two kneeling figures. It looks as if the two figures are trying to dissuade the princess from committing Sati. The movement and rhythm is created by the two figures along with some more figures that are curved and this motion is seen along with the flames of the pyre. The movement is both wavy as well as in a step wise format in which the hand of the fourth person is seen suggesting the existence of Sati making the eyes of the viewer naturally to go up to the point where the fire is. On the left and right side of

these figures there are a number of persons looking busy doing something; there are as two segments namely left and right because of the four figures.

**Clothes:** A number of young men and women are seen in which some are dancing and some others are playing music. The clothes worn by them like the hat, bandanna, scarf and other clothes with Hindi decorations that suggest that the ritual is a Hindu ritual.

People on the left are also seen wearing similar clothes and have similar eyes. Some people are depicted with a finger on their mouth as though they are thinking and wondering about the event. In the painting another striking figure is the torso of a horse and as the viewer looks at the frame where the horse is the viewer also gets to see the bended form of a figure. In the painting the two figures in the left and the middle figures, their mode of expressive conversation gives a very logical connection among all of them. A tilted line if drawn upwards from these figures creates a pyramid that includes the main subject of this painting i.e. the location of princess. There are many other triangles that can be seen in the painting giving the required rhythm and movement in the work of art. There is a triangle that is formed in the direction of clarion players which highlights the rhythm and arrangement of the figures. The clarion players suggest the direction of the fire which is lit.<sup>104</sup>

On the wall this painting is in a crescent shaped frame and this shape along with the fire has created a very good association with various elements. The fire which is in upward movement along with the crescent dome highlights this aspect.

The horizontal composition is a type of composition done in Persian painting. As the figures are depicted with individual legs each of these figures standing can be identified. Through the curved-head sculptures and similar elements the horizontal composition can be reached which is the next plan. This plan is also emphasized by the placement of reed in the hand of a figure in the bottom half and also the head of the horse on the left one can reach the composition. The viewers' eyes move within these elements to cover the horizontal course.

There are different types of lines and curved shapes apart from the horizontal position and the curves bring softness and nicety. The ethics and morals of the story are highlighted because of the curves. Influence of European art is visible in this

painting. Since a spiritual event is being depicted it looks like the figures do not belong to the earth.

Persian paintings do not have the perspective and the distance and proximity is achieved though the plans used on the forms and the colours all of which is visible in this painting. There are many plans in this painting. The ground, bent figures and feet of different people are part of the first plan.

In the second plan the princess is seen with some people and courtiers. There is a third plan in this painting that consists of the musicians and the carriage drivers who are seen conveying the report of this event. There are two more plans fourth and fifth plans; the hills are included in the fourth plan and the blue sky with twisting clouds that reflect the fire is seen in the fifth plan.<sup>105</sup>

This painting uses many types of colours that are complementary or contrasting with plenty of areas coloured in grey. Blue and orange, green and red are the contrasting colours applied along with different hues of grey which is a transit colour is utilized in this painting. The harmony of colours is brought about because of the placement of colours of the same family whereas the contrasting colours have given the painting the balance.

With the green ground and a hill above there are two contrasts namely the colours green and red as well as the directions up and down. Also the blue skies with orange flames from the fire, is a contrast. All these colours used in the painting are not the natural shades of colours but they imply the presence of nature.<sup>106</sup>

Adding perspective and giving volume is a feature of the European painting that is not available in this painting. Light and shadow is used by the European painters to show the volume and usually it is shown in an angle. In this painting the darkness and light is used for very good visual quality of the painting. All the colours are bright, clear and are a source for self-illuminating.

Poetic sense always prevails in Persian paintings and though this painting is about a real event the way the figures are portrayed, the state and mode of the figures, the figures' relationship with one another and the most important feature the colouring that is imparted on the figures gives the feeling of watching a poem for the viewer.<sup>107</sup>

This is a very large painting but the details regarding the arrangement of the figures and elements needed in the painting is very precise and clear. Some examples for this are the attires worn by the people, the designs on the attire, creation of the faces, styling of hair and the decoration used in the painting.

The decorations on the margins have emphasized the beauty of the painting further and also have achieved the harmony needed to go well with the decoration done in the painting. All the designs done by the painter completes the painting and makes it a total picture.<sup>108</sup>

#### **6.2.7.7.2 Khosro and Shirin:-**

In the south eastern room this painting is displayed and the tempera with egg yolk is the technique used in this painting. The dimensions of this painting is, 159 cm by 177cm. this work has been done by more than one painter like such as Tabriz, Isfahan and Shiraz (Photograph 281).

Miniatures usually are filled with various stories that the miniaturists select which is an important aspect of miniature art. In this painting some specific scenes are selected and they are painted. The scenes selected are adopted to make the whole story.

Khosro and Shirin's story is an Iranian love story of the 23<sup>rd</sup> Sassanid King Khorso Parviz and Shirin the daughter of an Armenian King.<sup>31</sup>

There are three elements in this painting that includes:

1. Nature
2. Shirin and
3. Khosro

This painting merges the love and beauty in a way that it is difficult to disentangle them but the jewel in this painting is Shirin's illustration. Like a shining gem her beauty is glowing in the middle of nature and the viewers are attracted by it. She is the main attraction or focus even though she is at the left side bottom of the painting and the other elements are noticed only after Shirin is perceived.

In the painting Shirin is seen wearing a dark fabric made of silk and is attempting to cover her partially bare body with her long tresses from being seen by Khosro. Khosro is near a fountain and is surprised by both the landscape and Shirin's beauty. Shirin who is near the water is like a *voussoir* that is bright and attractive. Khosro's horse Shabdiz is seen grazing on another side. The viewer's eyes will first focus on Shirin, then Khosro and finally to Shirin's horse which creates a triangle with Shirin, Khosro and Shirin's horse in each head of the triangle respectively. The entire story is linked with this triangle. Elements located within this triangle are Shirin, Khosro, horse, fountain and the grass which makes the viewer's focus on all the elements within the triangle. Only later the eye focuses on the other objects like the trees and mountains.

**Nature and landscape:** The realistic nature is not depicted in Iranian paintings but there are symbols and ideals that nature is based on which is full of deeper meaning and it is considered as the beauty of the paradise. The artist of this painting has used all his skills to bring about a mystery around the nature as in paradise and its meaning can be understood if the viewer is able to decode the symbols. Influenced by love makes one go out of the depth of the earth, getting its life from the very center of the earth are also symbols of paradise or a system of language that links Shirin to the life. The elements may also be representing a symbol of wholesomeness and the soul is being washed to enter the world of love. The horses are the messengers of fate who move their passengers to the point of love where they stop abruptly in the middle of the attractive nature. On the mountains the textures and stripes mirror this sizzling love. The flames used for decoration reflect Khosro's love for Shirin.<sup>109</sup>

#### 6.2.7.7.3 Yusuf and Zoleikha:-

**In addition, there are other paintings with literature concept in this room. Yusuf and Zoleikha's painting is one of them.**

The technique used in this painting is Temper on plaster and the size of the painting is 157 cm x 178 cm (Photograph 282).

This is a religious story about the romance between Yusuf (Joseph) and Zoleikha and it belongs to a period before Islam, during the period of Israel. This story is available both in Torah and the Koran.<sup>110</sup>



Zoleikha was the Potiphar's wife. He was the Minister and treasurer of Egypt. She was a very beautiful woman and had fallen in love with Yusuf, the son of the Prophet Jacob (later Yusuf also became a prophet). Yusuf grew as a slave in the Minister's house according to his fate. As Yusuf was very honest and intelligent he became a close aide of the minister. As a devout person Yusuf replied to Zoleikha's love by saying that he was from the family of prophets and he belonged to the generation. He also said that such behavior was not praiseworthy. He also states that there were two things that stopped him from getting involved: "the Lord's wrath and punishment given me such beauty, and the wrath and anger of the minister, who is my benefactor". Zuleikha did not listen to his words and was adamant about her love for him. The people in Egypt got to know about her love for Yusuf so she arranged a party for the famous Egyptian women so that they would understand her love for Yusuf. She gave the women a knife to cut the bergamot.<sup>111</sup> Just as they were about to cut the Bergamot Yusuf was asked to enter the room with a vessel. As Yusuf entered the women were surprised at his beauty and in the processes cut their hands. At this point Zoleikha told them "See even you could not resist".

For poets and writers of Persia this is a much loved story which has been used in many literary works and paintings that depict it through beautiful pictures. Three poets who wrote about this story are Sadi Shirazi, Jami<sup>112</sup>, and Khawari.

In this picture the sophisticated women's beauty fades by just looking at Yusuf's. Zoleikha is in the centre of the panel sitting on a carpet with one hand under her chin and the other hand pointing at Yusuf. On the right side of the image is Yusuf seen bringing a container.<sup>113</sup> He has a glowing halo around his head because he is a prophet. Next to Zoleikha there is a woman who is looking at Yusuf and there are two more women seen in the lower box. Among them one is unconscious after seeing Yusuf and the other is watching Yusuf.

In this work there are four plans. In the first plan the arrangement of the elements such as the containers of fruit and wine cups. In the second plan the dark green colour is applied for the grass and the tree is raised skywards. While the third plan includes mountains the fourth plan has only the blue sky. The painting shows the perspective of class.

The eye movement of the viewer begins with Yusuf who is dressed in a red attire and then the next thing that catches the eyes are the unconscious figure on the left side of the painting following which the viewer is made to look at a figure that has a red cape. So it is concluded that the red colour controls the eye movement. The viewer is absorbed by the way in which the figures are arranged. The subject here is the party which is proportional to the rotating movement of the eyes.

The painting has been divided into left side and right side because of the tree. On the right side other than Yusuf the rest of the area is nearly empty but the artist has been able to balance the painting because of the choice of colours used. Yusuf's attire is painted light red. Apart from this, the figure of Yusuf is in standing position while the rest are in seated position which is also a contrast in this painting.

This painting has contrasting colours such as red and green, blue and orange, and along with these several shades of grey is used. The decoration on the architecture is in proportion to the colour used in the board such as Ochre red and gold colours. In this painting the combination of dark red and blue has brought about harmony in the painting.

#### **6.2.7.8 Northeast-Small Room Paintings:-**

##### **6.2.7.8.1 Shah Abbas Banquet:-**

This painting is displayed in the Northern room where there are a total of 12 paintings done in the style of Isfahan school. All the paintings are from the Shah Abbas I era. This painting has used the tempera on plaster (egg yolk) as the painting technique and its size is 274 cm by 383 cm. There were layers of plaster on this painting and after the soot on it was removed the painting and it was well polished it became rhythmic <sup>114</sup> (Photograph 283).

**Landscapes:** At the time of Safavid, the courtly landscapes, especially "hunt, banquet, and war scenes were repeated following the past works:

Shah Abbas and his retinue are seen outside in the woods. Each individual in this painting is busy with a job. In this banquet there are musicians, butlers and caterers and all the participants have assembled in one place. This painting is the

narration of a historical incident but the way it has been told is not as it happened in the real world. The artist has painted the people, nature, and the things around them in such a way it does not match with the reality. There are many artworks of Iranian painting history on a number of subjects that deal with poetic, epic, historical, mystical and emotional issues but the humans or nature that are depicted in these paintings are in arbitrary forms which do not exist in the real world. So in most of the paintings the faces are similar. From the end of 9th century A.H there have been some changes in the style of painting human and nature which the artists have tried to give natural looks. The paintings have always shown the relationship between the humans and nature with a lot of attention given to the green space which is a positive and important point in the paintings.<sup>115</sup>

This work has a horizontal composition, with a variety of curves in it which have been created by the elements in the paintings like the tree, mountains, people and other objects. The rough features of the mountains and cliffs have been softened by the elements like the flowers, plants and also the hills that have been added to this painting at the end. This shows that the painter has worked on all the portions of the paintings and everything in the painting was important to him. In the lower plan there are some empty areas compared to the other parts of this painting but the artist has balanced this by painting the figure in standing position. Because the figure here is in standing position this has helped in filling the area as well as direct the viewer's eye to the bottom right of the tableau where a river is seen flowing. This figure has helped in balancing the painting because the river is on the right side where as this figure which is standing is on the left side of the panel.<sup>116</sup>

As mentioned earlier this work has used the Tempera with eggs as the technique for painting which was a popular technique during the Safavid period. The artist uses powdered dye and binders like the Arabic gum, which are water soluble along with egg yolks. This technique lets the colour get brighter and later it becomes more opaque when the colour dries up. To make the colour more intense polishes were used on the painting. The Isfahan school of art used more of grey that were colourful to look at. During the period of Reza Abbasi and his disciples their work did not give much value to the colours used but the drawing and lines were given more weightage. Though in this painting there are colour like ochre, gold, brown, red etc

the red in this painting is not as bright as seen in earlier paintings. The reason is here both the technique used and the influence of European art have brought about these changes. The harmony is created because of the collection of the same colour. Family In this painting the colours like green and red or blue and orange along with the various hues of grey are creating a contrast. The red grey colours that are repeated on the surface has given a very good movement in the painting. For rotation the artist has used the blue and yellow colours by repeating it on the surface of the tableau and thus dynamism is created. The painting also uses fine pen driving with flat colours and using the plain pen driving the various forms, objects, shape and pleats in dresses have been highlighted.<sup>117</sup>

The perspective in this painting is seen only because the colours are arranged in such a way the categories are created that shows the distance and proximity of objects in the picture that is in the first category, the grass and the green space are the objects in the second category while the third category consists of hills and the sky and clouds are in the fourth category. This perspective has been achieved because the dress colours are light green, light blue, dark blue, brown and blackish blue. The golden colour is used in a limited fashion and that is used to highlight jewelry and boxes that indicate the royals or the nobles.<sup>118</sup>

The subject of banquet is displayed in another picture in this same room where the similarities of specifications and features are similar to the earlier banquet painting. Here too the party is seen in a green space. This painting also uses the Tempera on plaster technique. The painting portrays Shah Abbas with thick long moustache, clean shaved chin and donning a special hat<sup>119(a,b)</sup> is seated and the painting shows a butler receiving him (Photograph 284)

#### **6.2.7.8.2 Shah Abbas Banquet:-**

Large turbans were common in that period; the butlers and the king's guests are seen wearing it. The finishing is given by the technique called fine pen processing and all the faces are portrayed as three faces. There are two left and right parts in this painting like many other paintings. The left and right sides are formed due to the tree and the up and down divisions are due to the presence of dark grass.

A number of different hues of grey which are colourful bring the balance and harmony in the painting due to the presence of flowers and vegetation in the decoration at the picture's apex. The decorations and motifs seen in the Safavid palaces are all inspiration from the nature and it is seen in the decorations of the walls, designs on fabric and in other objects. As the space for painting is open the dimensions needed for the subjects can be created. Though the nature has inspired in the creation of the designs for the decoration in the paintings after this period less number of subjects are portrayed. Whatever subjects are portrayed they are shown in different states. All the figures have round or oval-shaped face with eyes that are almond shaped; eyebrows are curved or pulled, small bud like lips, sharp nose and chubby cheeks are all the other characteristic depictions that does not mar the beauty seen in this painting.<sup>120</sup>

The beauty has been achieved because of the smooth and elegant pen driving apart from creating volume to the figures. Reza Abbasi's paintings include uniform pen driving that makes the figure look unique and even the smallest scenes are shown in perspective and the dimensioning is done perfectly.

In the second half of Isfahan School of painting, the style of the dress in the Iranian culture changed due to the influence of the Europeans and dresses that were buttoned fully were not used and the length of the dress also got reduced. Sometimes the European dresses replaced the traditional Persian dresses. A painting in the northern room is an example for this <sup>121</sup> (Photograph 285).

#### **6.2.7.8.3 Iranian Lady in foreign dress:-**

The tempera on plaster technique method is used in this painting and the size is 113 cms by 64 cms. Only a single configuration is used in this painting. While in the past there were many figures in the paintings done by Persian artists during Reza Abbasi's time a number of changes took place in the art work of Iran. Books and literature used paintings and the subjects were connected to that. During the Safavid period the paintings were independent of painting and literature and so the number of subjects was reduced and the size of the painting became larger. Lines were more important than the colour or figure size as shown in this painting. Fine pen driving was use in a widespread way along with hatching.<sup>122</sup>

**Clothes and hair style:** In this period the style of head cover, clothes, hair style and the attires were different compared to the past. For women the hair was seen dangling near their faces in the earlier period of paintings but later women were seen wearing European hats and also their hairstyle changed.

**Nature:** In the Safavid periods the green space was made up of open nature, spring, rivers and trees. In many of these works blue sky and clouds are added to the nature.

#### **6.2.7.8.4 The Mirror pavilion paintings:-**

This hall is positioned on two columns decorated completely with mirror work and the mirrors are placed in a mosaic form together with full sized mirrors that have diamond shape have been used. Wooden frames in various geometric shapes have been used for the roof in the roof decoration the marble pond's symmetrical image can be seen <sup>123</sup> (Photograph 286). This pond is in the middle of the porch.

There are two rooms, with paintings displayed on the walls, located in this hall but the quality of the paintings are not very fine because they were covered with plaster during the Qajar era. Such paintings are discussed below:

#### **6.2.7.8.5 A Banquet:-**

In the south room this painting is displayed and its subject is the banquet. This painting was discovered during renovation. In this painting the technique used is Tempera on plaster (Photograph 287). To have a very strong plaster contact, the surface hacks are used and they belong to the Qajar period. The portions that were damaged in this painting have been recreated using quick fitting gypsum.<sup>124</sup>

**Clothes:** On the left of the painting a prince wearing Safavid hat is seen and on the right there is a figure offering something. A blue turban adorns the figure. The painting has fewer figures, the somber colours are used and there are abstract as well as vegetative figures to decorate the sides of the painting.

#### **6.2.7.8.6 A rabbit hunt scene:-**

In the south room this painting is also exhibited. The subject of this painting is rabbit hunt and the technique used to paint is Tempera on plaster above a red layer of

preparatory work. Surface hacks are clearly visible in this painting. The painting is divided into two parts because of the presence of a figure in the standing position (Photograph 288). Though there is a reduction in the number of figures the painting is balanced by the large size of the figure. To have a harmony the Persian painter has increased the size which is an influence from the European style of painting. Reza Abbasi who is a famous artist of this period has also increased the size of the figures and decreased the number of figures in his works. Influenced by Reza Abbasi many artists apart from his disciples have also followed his style of painting in their works.<sup>125</sup>

European style of art slowly became common during the Safavid period. So the literature and mythological subjects that were the primary subjects in the Persian painting got replaced with objects that were common and a classic example is the hunting.<sup>126</sup>

The face of the figure here has three faces and this has been achieved because of the finishing style that was done with great dedication. In one hand the figure is holding a diagonal figure and in the other hand there is a rabbit that was hunted. The movement of the figure head and the bar are placed in diagonally opposite direction which creates a contrast. The balance is maintained by the conflicting movements.<sup>127</sup>

The contrast created by blue and orange together with different hues of grey is noteworthy. The artist has repeated the colour a number of times. The blue trousers, pale blue background, the blue sky and the rabbit are repeated which causes variations and the harmony is created because of the green grass. The balance is created by the colours like blue, orange, red and yellow with the decorations on the side of the paintings. By keeping the grass at a greater level than the other elements the artist has been able to show the dimensions and distance in the painting. The large surface has also made the work have a depth in it.<sup>128</sup>

#### **6.2.7.9 Other areas in Chehel Sotun Palace:-**

The kings received a number of paintings as gifts from the Europeans who visited Shah Abbas and his successor. It has been documented by an ambassador that the European tourists gifted the Shah painted curtains. The European artists were

appointed to draw the images of the face and body of the ambassadors and other famous Europeans who stayed in Chehel Sotun Palace and Ali Qapu. Famous artists like Yan Lucas, Van Hales, and Philip Angel have been mentioned. There are no proofs to indicate that the paintings of the Chehel Sotun and other paintings by the Europeans were patterns in colour or oil paintings mainly for new experiences still one can assume this for paintings that followed the European style especially in the north porch that could be itemized.<sup>129</sup>

#### **6.2.7.9.1 A European man accompanied by a dog:-**

A painting in oil colour shows European man with his dog is assumed to have been executed by a European artist in the Safavid palace (Photograph 289).

From the 11th century A.H. (17<sup>th</sup> A.D.) European style of painting was followed by many artists bringing a major change in the Persian paintings. To portray depth the artists used the light and shade effect which is a characteristic feature of European style of painting.<sup>130</sup>

In this picture the man is seen with a club in his hand and his dog that is standing next to him is raised its hand and looking at him. A curtain is hanging above his head. In the background has nothing to enhance and it is flat. At the bottom of the frame there is a dark red portion that indicates the depth of the painting. The size of this figure is almost the real human size.

**Clothes:** The man is wearing clothes and hat like Europeans. The hat is a European edge hat and the club in his hand and a bar behind him which is in opposite direction of the club has made the triangle in the painting.

An X sign has been created by these movements in the image plate. If a horizontal line is drawn from his left and right then it creates a parallel line with the red line that is available at the bottom. There are some points created on the places where the horizontal lines cross the x lines which are the golden points.<sup>131</sup> After Renaissance many European artists have created such golden points in their paintings and these points create a frame work for the artist to place his subject in them.<sup>132</sup>



Even though there are several triangles seen in this painting there are many lines and semi lunar shapes applied to the painting so that the balance is created. The light and shade work is available in the curtain behind the man and this shows the pleats in the curtains. In the curtains, hat, collar of the dress, waist and skirt the artist has applied soft and circular movements.

There are two more paintings, apart from these paintings in the central Hall and they too belong to the Qajar era. One depicts the Chaldoran war and the other shows the conquest of Indian by Nadir Shah <sup>133</sup> (Photograph 290).

#### **6.2.7.9.2 The war of Shah Ismail with the Ottoman forces in Chaldoran**

##### **Chaldoran War:-**

**War panel:** On 23 August 1514 the battle of Chaldoran took place and the Ottoman Empire came victorious after defeating the Safavid Empire of Persia (Iran). This helped the Ottomans to have control over the eastern Antalia and Iraq. This was the first battle of the two Islamic Empires that warred for the next 41 years when they destroyed each other's territory in the name of war. The war finally ended with the treaty of Amasya in 1555.<sup>134</sup> Though the Ottomans were strong the Persians were able to withstand the wars and still hold their ground. In the Shia-dominated regions of Persia like the Azerbaijan, Lorestan and Kermanshah when the Safavids faced losses were a temporary phenomenon and these areas were recovered from the Ottomans after each battle. The only permanent losses were the loss of Iraq, Kurd and Armenia's eastern Anatolia.

The Ottoman had an army that was a bigger with 60,000 to 200,000 soldiers with better armaments whereas the Iranians had only 40,000 soldiers. In this war Shah Ismail was injured was nearly caught by the Ottomans and so he escaped to his palace and took a firm decision to retire from administrating his country.<sup>135</sup>

The army along with Shah Ismail I was very courageous in this battle. In this battle Shah Ismail I and 700 of his men assaulted the Ottoman troops and they smashed up their artilleries and made them dysfunctional. The bravery and spirit of Iranians was exemplary even though they lost the war.

**This painting is undoubtedly due to those courage and valour (Photograph 291)**

Among the two paintings with signature this is one in the Chehel Sotun Palace. The artist is Mohammad Sadiq (MR. Sadiq). This artist has shown the artistic skill in the application of the colour and oil and he has worked basically with combat and lyrical subjects. His skills are exhibited in the depiction of faces that are delicate and tender.

In this painting it is the Chaldoran war that is depicted and this war was between the Safavid king, Shah Ismail I and the Ottoman Sultan Salim Khan in the Chaldoran plains. While the Iranians were equipped only with swords and archery the Ottomans were using firearms and artilleries.

Shah Ismail in this painting is seen with a red capped crown riding a white horse and is in the battle field with a sword. The painting also shows the Ottoman Sultan Salim at a distance. Placement of Shah Ismail and the Sultan Salim shows the reciprocity of the two war leaders in the battle. The contrast can be seen in the way the horses are also placed in the bottom and top respectively.

The frame of this painting is crescent shaped which actually indicates the architecture used in church. The influence of the European artist is clear in the way the mountains and sky with clouds are painted.

On the surface of the painting the pictures of those who are battling is depicted and the focus of the painting is the Safavid ruler Shah Ismail riding a white horse. The significance of the ruler is depicted by the placement of the ruler in the centre and also his action. If a vertical line is drawn from the Shah Ismail from top to the bottom of the painting and a line from left to right is drawn then there would be two north and two south and east and west parts in the painting. There would be four equal parts in the painting based on the imaginary lines. This would facilitate the viewer to see two groups of soldiers one on the bottom left and another on the bottom right fighting with each other. On the ground there are many bodies. The difference in the helmets worn by the soldiers of the two troops helps the viewer in identifying the respective troops. Qizilbash hat on Shah Ismail and his soldiers indicates that the troops belong to the Safavids and the Ottoman soldiers and the ruler have special hats to differentiate them. The painting has on the top right quarter King Salim and his troops are seen

carrying artilleries Cavalries that are warring and that were killed in war are seen on the top left quarter of the painting. On both top left and right quarter of the painting the perspective has been achieved because of the mountains and the sky that is depicted with clouds using the light and shade effect that is the characteristic feature of the European style of painting.<sup>136</sup>

The influence of the European art is obvious in this painting which is using the oil paint on plaster technique. This technique aids the artists to have light and shade effect which enables the objects and the bodies in the picture to have volume. Perspective that was part of the European style is visible in this painting and this can be on the size of the people and objects that are at a distance are painted too small for us to see the details. There are three elements of paintings that western artists have been used in this painting and they are the use of light and shade, perspective and making the size of the objects or people very small to indicate the distance and so the depth is achieved.<sup>137</sup>

The composition of the painting is demanding but there are many circles that are kept away from the lay man's eyes. In the center there is a circle that includes the Safavid ruler Shah Ismail and his battling army is placed around him which is a sign of battlefield that is in rotation. Some more circles are there that helps in spiral movement and the elements are part of the war which is the main subject. The eyes of the viewer will have the rotation movement because of these circles that are created in the painting.<sup>138</sup>

The range of colours indicates the familiarity of the artist with these colouring techniques used in Persia and Europe. The painting also has very beautiful architectural ornamentations on the sides and top which makes the painting look glorious. The decorations made by sharp pen tip matches with the arc-shaped frame that takes the eye of the viewer to the top and the ceiling. The bottom plan has the signature of the artist that is nearly in the center of the painting.<sup>139</sup>

#### **6.2.7.9.3 Conquest of India by Nader Shah Afshar:-**

**Historical event:** Nader shah ruled in Kernel a place close to Delhi and during his fourth year of rule this battle was fought which made the Persian force conquer Delhi after capturing it. In this painting Nader Shah is depicted on a horse back with an axe

in his hand and the King of India Nasser Al-din Mohammad Shah Gorkani is seen riding an elephant <sup>140</sup> (Photograph 292).

The names of many people who are depicted in the painting are available and it is written in Persian. They are Nader Shah King of Iran, Mohammad Shah, the Goorkany King of India; Iranian Amir Arsalan Khan, Saadat Khan; Hindu, Nasrullah Mirza, Khan Jan; an Iranian Sardar; Khan Khanan, a Hindi Sardar.<sup>141</sup>

The influence of European art is seen in this painting where the effect of lighting is used by combining colours, the European naturalism style is adopted by drawing a perspective of mountain and sky, and finally the depth is depicted by making the size of the subjects smaller.<sup>142</sup>

**Portraits:** The processing of the face is different in these two paintings as compared with the previous paintings. Faces were drawn by Iranian artists using a specific model like the way poets describe the faces. In these two paintings the faces are seen in different modes and also they have different faces whereas earlier the faces were moonlike, with lips like buds, eyes almond shaped and so on. Naturalistic styles are used in these two paintings to illustrate the face along with the explanatory notes.<sup>143</sup>

If an imaginary line is drawn from the arc of the frame down towards the artist's signature there are two divisions left and right. The painting shows the Iranian force on one side and the army from India on the other side. Both sides display the altercation and clash between the armies. An attempt by the artist to balance both the powerful kings is seen. The artist has used visual elements as well as the context and story in order to create a balance without compromising the aesthetics. The weight of these kings is also shown by depicting Nadir Shah riding a horse while the Indian king Mohammad Shah riding a white elephant itself portrays the conflict. Nadir Shah's friend Amir Arsalan is contrasted with Khan Khanan a very tough and strong soldier in the Indian army. The painting also portrays the contrast as well as the conflict by showing the flags of both the countries.

This painting's main subject is the war and the composition of this work is proportional to the subject and it is very challenging. On the right side of the painting the entry of the Mohammad Shah's army is portrayed and on the left side the army of Nadir shah is shown entering the battle field. The flurry of activities and the crowding

the battle field are brought into the frame from the sides by the artist. Different shades of grey colour are used in this painting. The painting also uses the red and blue colours in which the blue colour actually sets the rotation of eye movement on the surface of the panel. So this can be considered as a composition with rotary movement with the help of the blue colour.<sup>144</sup>

In the triangle that is visible in this painting there are Mohammad Shah Gurkani at one vertex, Nadir Shah is at another vertex while Amir Arsalan at the third vertex; all the three have created a movement that is matched well with the subject of war because all the vertexes show the sharpness and violence seen in war.

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### 6.3 Notes and References:-

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- <sup>3</sup>. Som, Prakash. Verma, *The illustrated Baburnama*, Routledge, 2016, pp. 407,408.
- <sup>4</sup>. Zaki, M.H., and Sahab, *Persian Painting*, 1993, p. 154.
- <sup>5</sup>. A. Ashraf, and Leila Diba, Kamal-al-Mulk Mohammad Ghaffari, 2010, available at: <http://www.iranicaonline.org/articles/kamal-al-molk-mohammad-gaffari>, Reached on: 17/2/1016.
- <sup>6</sup>. Ebadollah, Bahari, Bihzad, *Master of Persian Painting*, I.B.Tauris, 1996, pp. 105-109.
- <sup>7</sup>. *The New Encyclopaedia Britannica*, Volume 8, Encyclopaedia Britannica, 2003, P. 400.
- <sup>8</sup>. Filiz Çağman, Zeren Tanındı, *Islamic Miniature Painting: Topkapı Saray Museum*, Ali Rıza Baskan, 1979, pp. 46-48.
- <sup>9</sup>. Welch, C. Stuart, *A King's Book of Kings: The Shah-nameh of Shah Tahmasp*, Metropolitan Museum of Art, 1972, p. 68.
- <sup>10</sup>. Jon Thompson, Sheila R. Canby (ed), *A caccia in paradiso : arte di corte nella Persia del Cinquecento*, Asia Society. Museum, Museo Poldi-Pezzoli, Palazzo reale di Milano, Skira, 2003, p. 313.

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- <sup>11.</sup> Thackstone, W., *The Diwan of Khata'i: pictures for the poetry of Shah Ismail*, Asian Art (4) (fall 1988), pp. 37-63.
  - <sup>12.</sup> Editions, Booth-Clibborn, Booth-Clibborn, Edward, Pūrjavādī Nasr Allah, *The Splendour of Iran*, Volume 1, Harry N. Abrams, 2001, p. 77.
  - <sup>13.</sup> ANONIMO, *Grove Encyclopedia of Islamic Art and Architecture: Three-Volume Set*, Oxford USA Professio, 2009, p. 293.
  - <sup>14.</sup> Pakbaz, R, *op.cit*, p. 123.
  - <sup>15.</sup> *Ibid*, P. 123.
  - <sup>16.</sup> Farhad, Massumeh, Isfahan xi. *School of Painting and Calligraphy*, *encyclopaedia Iranica*, Vol. XIV, Fasc.1, pp. 40-43.
  - <sup>17.</sup> a- Canby, R., *Isfahan*, London: Azimuth Editions, 1996, p. 55.  
b- Yar-Shater, Ehsan, *Encyclopaedia Iranica*, Routledge and Kegan Paul, 2007, p. 42.
  - <sup>18.</sup> Yar- Shater, Ehsan, *Ibid*, p. 42.
  - <sup>19.</sup> Nourani- Najafi, Mohammad, *Isfahan School of Art and Architecture*, University of Idaho, 1980, pp. 59-70.
  - <sup>20.</sup> Pakbaz, R, *Encyclopedia of Art*, Contemporary Culture, 1998, p. 733.
  - <sup>21.</sup> Mustansir Mir, *Islamic Awareness*, The Qur'anic story of Joseph: Plot, Themes, and Characters, The Muslim World, 1986, Vol LXXVI, No. 1, pp. 10-15 .

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- <sup>22.</sup> Canby, R. Sheila, *Mural Painting*, *Encyclopedia Iranica*, online edition, 2015, available at <http://www.iranicaonline.org/articles/mural-painting>, accessed on 13 November 2015.
  - <sup>23.</sup> Sussan Babaie, “*Shah ‘Abbas II: The Conquest of Qandahar, the Chihil Sutun, and Its Wall Paintings*,” *Muqarnas* 11, 1994, pp. 125-42.
  - <sup>24.</sup> Lenz, Werner, Ludewig Werner, *The World in Pictures: With Over 260 Pictures in Monochrome and Colour*, Odhams Press, 1960, p. 101.
  - <sup>25.</sup> Isfahani, Rm, Ismaili, A.R, *Esfahan Art from Tourists view*, p. 51.
  - <sup>26.</sup> The Sassanid Empire, known to its inhabitants as Eranshahr and Eran, was the last pre-Islamic Persian Empire, ruled by the Sassanian Dynasty from 224 to 651. The Sassanid Empire, which succeeded the Parthian Empire, was recognized as one of the two main powers in Western Asia and Europe, alongside the Roman Empire and its successor, the Byzantine Empire, for a period of more than 400 years.
  - <sup>27.</sup> Persepolis (Old Persian Parsa, Takht-e Jamshid or Chehel Minar) was the ceremonial capital of the Achaemenid Empire (ca. 550-330 BCE). Persepolis is situated 70 km northeast of the modern city of Shiraz in the Fars Province of modern Iran. In contemporary Persian, the site is known as Takht-e Jamshid (Throne of Jamshid). The earliest remains of Persepolis date from around 515 BCE. To the ancient Persian, the city was known as Parsa, which means “The city of Persian”. Persepolis is a translation of the Greek: (Perses polis: “Persian city”). UNESCO declared the citadel of Persepolis a world Heritage site in 1979.



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- <sup>28</sup>. Booth-Clibborn, Edward, Purjavadi, Nasr Allah, *The splendour of Iran*, Booth-Clibborn Editions, 2001, p. 179.
- <sup>29</sup>. Jean Chardin (November 16, 1643 – January 5, 1713), also known as Sir Jhon Chardin, was a French Jeweler and traveller whose ten-volume book *The Travels of Sir Jhon Chardin* is regarded as one of the finest works of early Western scholarship on Persia and the Near East.
- <sup>30</sup>. French tourist, who visited Iran in Safavid dynasty.
- <sup>31</sup>. Isfahani, R.M., Ismaili, A.R., *Esfahan Art from Tourist view*, p. 160.
- <sup>32</sup>. Migeon, Gaston, Saladin Henri, *Art of Islam*, Parkstone International, 2012, p. 240.
- <sup>33</sup>. Karbandi and Rasmibandi is constructed based on the bearing of vault berm (Vault Rib) and the in-between cover by thinner covering vaults. In this system, the bearing vault ribs cross each other before they reach to the center of the dome and create a junction pattern in the space which is considerable from aesthetic and meaning point of view in the architecture. It should be mentioned that the method of making masonry bond, dimension and the good quality of masonry are effective in strengthening the building which are not taken into construction in this article.
- <sup>34</sup>. Aqajani, H, and Javani, A, *Wall –painting during Safavid Dynasty in Isfahan*, p. 10.
- <sup>35</sup>. Ajand Y, *Iran Panting during Safavid Dynasty*, 2008, p. 467.
- <sup>36</sup>. Isfahani, R.M, Ismaili, A.R., *op.cit.*, 2006, p. 70.

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- <sup>37</sup>. Ibid, p. 70.
- <sup>38</sup>. Lockhart, Laurence, *The fall of the Şafavid dynasty and the Afghan occupation of Persia*, Cambridge University Press, 1958, p. 42.
- <sup>39</sup>. Ajand, Y, op.cit, p. 478.
- <sup>40</sup>. An iwan is defined as a vaulted hall or space, walled on three sides with one window entirely open. The formal gateway to the iwan is called pishtaq, a Persian term for a portal projecting from the façade of a building, usually decorated with calligraphy bands, glazed tilework, and geometric designs. Iwans were a trademark of the Parthian Empire (247BC-AD 224) and later the Sassanid architecture of Persia (224- 651), it was also used by Arabs of Hatra and by Lakhmids in the so called ‘Hiri-Style’, later finding its way to the Islamic architecture which started developing in 7<sup>th</sup> century AD, after the period of Muhammad (c.570-632). This transition reached its peak during the Seljuk era, when iwans became established as a fundamental design until in Islamic architecture, and later the Mughal architecture, Typically, Iwans take the form of a four-centred arch and open on to a central courtyard or Sehan, and have been used in both public and residential architecture.
- <sup>41</sup>. Amir Hosseini, Nikzad, *A short History of the historical building at Esfahan*, 1954, P. 150.
- <sup>42</sup>. Eshraghi, Ehasn, *Description of paintings of the safavid*, 1977, p. 5.
- <sup>43</sup>. Investigation the internal love in Persian miniature.
- <sup>44</sup>. *The Torah and the Koran are Jewish Muslims religious books*, respectively.

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- <sup>45</sup>. Ewer means the jar or pitcher in a variety of metal, ceramic and even leather that hold liquids such as water and wine and it was also used for washing.
- <sup>46</sup>. This Shah Abbas hat is known as Boushueh (a ship or Fan-shaped hat with skin margin).
- <sup>47</sup>. Persian painter (Esfahan, 1628-c. 1674) the son of Reza, Muhammad Shafi' developed and popularized bird-and-flower painting, a genre his father had introduced to the Esfahan school, (Esfahan, 1635-97) Persian illustrator and painter. Numerous works clearly signed in black ink.
- <sup>48</sup>. Muin Musavvar (1638-1697) was an Iranian painter. He is considered as one of the most famous painters in the Persian miniaturist during the Safavid period. He received his training from Reza Abbasi who pioneered Persian miniaturist of the Isfahan School at that time. Initially Muin's style was very close to that of his brilliant master, Reza Abbasi, the salient characteristics of whole works he could imitate with great virtuosity, but he soon developed a broad and fluid style unmistakably his own. He illustrated various Shahnama manuscripts, including one in the Museum's collection to which he contributed twenty-one miniatures during the 1960s, toward the end of his career.
- <sup>49</sup>. *Ibid*, pp. 13-15.
- <sup>50</sup>. Aghajani Isfahani, Hossein, *Repair Painting*, 1980, p. 79.
- <sup>51</sup>. Jenkins, Everett, *The Muslim Diaspora: A Comprehensive Reference to the Spread of Islam in Asia, Africa, Europe and the Americas, 1500-1799*, McFarland, 2000, p. 153.

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- <sup>52.</sup> Aghajani, Isfahani, h., Javani, A. *Wall-painting during Safavid Dynasty in Esfahan*, 2007, p. 13.
- <sup>53.</sup> Syed Hossein Nasr (born April, 7, 1933 in Tehran) is an Iranian University Professor of Islamic Study at George Washington University, and a prominent Islamic philosopher. He is the author of many scholarly books and articles.
- <sup>54.</sup> Syed Hossein Nasr, *Islamic art and spirituality*, 1996, pp. 173-175.
- <sup>55.</sup> Aghajani Esfahani, H., Javani, A., *Wall-painting during Safavid Dynasty in Isfahan*, 2007, p. 13.
- <sup>56.</sup> Aghajani Isfahani, Hossein, *op.cit*, p. 91.
- <sup>57.</sup> The Achaemenid Empire (ca. 550-330 BCE), also known as the Persian Empire, was the successor state of the Median Empire, ruling over significant portions of what would become Greater Iran. The Persian and the Median Empire taken together are also known as the Medo-Persian Empire, which encompassed the combined territories of several earlier empires. It was the largest empire in ancient history of Iran.
- <sup>58.</sup> Aghajani Isfahani, H., Javani, A., *op.cit.*, p. 19.
- <sup>59.</sup> Aghajani Isfahani, H., Javani, A., *op.cit.*, p. 20.
- <sup>60.</sup> *Ibid*, p. 20.
- <sup>61.</sup> Pakzad, Z., *Colour Structure in the Persian Painting*, Review of European Studies; Vol. 9, No. 1; 2017, Canadian centre of science and Education. URL: file:///C:/Users/User/Downloads/61481-235394-1-PB.pdf, accessed: 2/2/16.
- <sup>62.</sup> Aghajani Isfahani, H., Javani, A., *op.cit.*, p. 21.

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- <sup>63.</sup> *Ibid*, p.21.
- <sup>64.</sup> *Ibid*, p. 21.
- <sup>65.</sup> Abdollah, Z., Bolkhari Ghehi, H., *Aesthetic of Colour and Connotations of Spiral Structure* (An Assessment of Medieval Persian Miniature), International Journal of Arts, 2014, 4(1), pp. 17-23.
- <sup>66.</sup> *Ibid*, pp. 17-23.
- <sup>67.</sup> Rutherford, J., Getten, L., Stout, *Painting Materials*, A Short Encyclopaedia, Esfahan Publication, 1960, Part: Pigments.
- <sup>68.</sup> Aghajani Isfahani, H., Javani, A., *op.cit.*, p. 25.
- <sup>69.</sup> *Ibid*, p. 25.
- <sup>70.</sup> *Ibid*, p. 26.
- <sup>71.</sup> *Ibid*, p. 26.
- <sup>72.</sup> *Ibid*, pp. 27-28.
- <sup>73.</sup> Abdollah, Z., Bolkhari Ghehi, H., *op.cit.* p. 71.
- <sup>74.</sup> *Ibid*, p. 71.
- <sup>75.</sup> Rutherford, J.G., Georgel, S., *Painting Material: A Short Encyclopaedia*, New York: Pover publication, 1966, Part: Pigments.
- <sup>76.</sup> *Ibid*, part: Pigments.
- <sup>77.</sup> Haidar Mohammad, *Dughlat.*, *The Tarikh-I-Rashidi: A History of the Moghuls of Central Asia*; An English Version - Scholar's Choice Edition, Scholar's Choice, 2015, p. 176.

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- <sup>78.</sup> Savory, Roger, *Iran Under the Safavids*, Cambridge University Press, 1980, p. 35.
- <sup>79.</sup> Aghajani Isfahani, H., Javani, A., *op.cit.*, p. 25.
- <sup>80.</sup> Rutherford, J.G., Georgel, S., *Painting Material: A Short Encyclopaedia*, New York: Pover publication, 1966, Part: Pigments.
- <sup>81.</sup> Aghajani, I.H., Javani, A., *Murals from Safavid Era: Chehelsotun Palace*. Tehran: Farhangestan Honar Publication, 2007, p. 36.
- <sup>82.</sup> *Ibid*, p. 36.
- <sup>83.</sup> *Ibid*, pp. 37-39.
- <sup>84.</sup> Taylor Alice, Walsh, J., *Book Arts of Isfahan: Diversity and Identity in Seventeenth-Century Persia*, Getty Publications, 1995, p. 54.
- <sup>85.</sup> S. Babaie: 'Shah 'Abbas II, the Conquest of Qandahar, the Chihil Sutun, and its Wall Paintings', *Muqarnas*, xi (1994), pp. 125.
- <sup>86.</sup> Taylor Alice, Walsh, J., *op.cit.*, p. 55.
- <sup>87.</sup> S. Babaie: 'Shah 'Abbas II, the Conquest of Qandahar, the Chihil Sutun, and its Wall Paintings', *Muqarnas*, xi (1994), p. 126.
- <sup>88.</sup> *Ibid*, p. 127.
- <sup>89.</sup> Layla S. Diba, "CLOTHING x. In the Safavid and Qajar periods," *Encyclopaedia Iranica*, V/8, pp. 785-808, available online at <http://www.iranicaonline.org/articles/clothing-x> (accessed onjan/ 2015).
- <sup>90.</sup> S. Babaie: 'Shah 'Abbas II, the Conquest of Qandahar, the Chihil Sutun, and its Wall Paintings', *Muqarnas*, xi (1994), p. 128.

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- <sup>91</sup>. Several unsuccessful attempts by Shah Abbas I in 1604-5 A.D., and 1607 A.D. finally came to fruition in 1622 A.D. Qandahar passed into Mughal hands again in 1638 A.D. See Islam, *Indo-Persian Relations*, pp. 82-83 and 102-105.
- <sup>92</sup>. Shah Safi's involvement on the western front over the Ottoman advances on Baghdad kept him from attending to Qandahar. After the 1639 A.D. Treaty of Dhuhhab and the settlement of border conflicts with the Ottomans, Safi turned his attention to the eastern problem. However, he died in Kashan on his way to Qandahar in May, 1642. See Muhammad Masum b. Khawajigi Isfahani, *Khulasat al-Siyar*, ed. Iraj Afshar (Tehran, n.d.), pp. 292-296.
- <sup>93</sup>. Tahir-I Vahid, *Abbas-nama*, pp. 98-102
- <sup>94</sup>. Despite several later attempts by Mughals, Qandahar remained part of Safavid territory until the 18<sup>th</sup> century. See also Pail Lift, "Iran under Shah Abbas II. (1642-1666)", Ph.D. diss., George-August-Universität zu Göttingen, 1968, pp. 133-135.
- <sup>95</sup>. Shamlu, for example, devotes a large portion of his history to the Qandahar reconquest. After reporting successful battles, he quotes several poems in its commemoration, all speaking of the Qandahar victory as if it were the conquest of India; see *Qisas al-Khaqani*, fols. 54r-106v, and fol. 73v for the poems.
- <sup>96</sup>. Jan Rypka, *History of Iranian Literature* (Dordrecht, 1968), p. 725.
- <sup>97</sup>. *Ibid.* Two of the illustrated copies are at the Chester Beatty Library, Dublin (p. 268-269); one is at the Bibliothèque Nationale, Paris (suppl pers. 769); one at the Walters Art Gallery, Baltimore (W. 649); the last being the only dated copy (1068-1657).

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- <sup>98</sup>. Sims, ‘ *Late Safavid Painting*,’ p. 411.
- <sup>99</sup>. Shamlu *Qisas al-Khaqani*, fols. 64v-65v.
- <sup>100</sup>. *Ibid.*, fol. 65v.
- <sup>101</sup>. Babaie, Sussan., *Shah Abbas II*, The conquest of Qandahar, Chihil Sotun, and its wall paintings, New York University, 1994, pp. 11-13.
- <sup>102</sup>. *Ibid.*, p. 128.
- <sup>103</sup>. *Ibid*, p. 128.
- <sup>104</sup>. *Ibid*, pp. 129-30.
- <sup>105</sup>. *Ibid*, p. 31.
- <sup>106</sup>. Rutherford, J.G., Georgel, S., *Painting Material: A Short Encyclopaedia*, New York: Pover publication, 1966, Part: Pigments.
- <sup>107</sup>. Pakzad, Z., *Colour Structure in the Persian Painting*, Review of European Studies; Vol. 9, No. 1; 2017, Canadian centre of science and Education. URL: file:///C:/Users/User/Downloads/61481-235394-1-PB.pdf, accessed: 2/2/16.
- <sup>108</sup>. Rutherford, J.G., Georgel, S., *part: pigments*, p. 27.
- <sup>109</sup>. *Ibid*, p. 27.
- <sup>110</sup>. *Ibid*, p. 27.
- <sup>111</sup>. Aghajani Esfahani, H., Javani, A., *Wall-painting during Safavid Dynasty in Isfahan*, 2007, p. 28..
- <sup>112</sup>. *Ibid*. p. 29.
- <sup>113</sup>. *Ibid*, p. 29.



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- <sup>114</sup>. *Ibid*, p. 30.
- <sup>115</sup>. S. Babaie, *op.cit.*, p. 130.
- <sup>116</sup>. *Ibid*, p. 131.
- <sup>117</sup>. Rutherford, J.G., Georgel, S., *part: pigments*.
- <sup>118</sup>. Pakzad, Z., *Colour Structure in the Persian Painting*, Review of European Studies; Vol. 9, No. 1; 2017, Canadian centre of science and Education. URL: file:///C:/Users/User/Downloads/61481-235394-1-PB.pdf, accessed: 2/2/16.
- <sup>119</sup>. a- Gino Piva, *Manual, Practico Tecnnica di Pittorica*, 1984, p. 213.  
b- Bloom, Jonathan M.; Blair, Sheila (2009). *The Grove Encyclopedia of Islamic Art and Architecture*. Oxford University Press. ISBN 978-0-19-530991-1. Retrieved 2013-03-15.
- <sup>120</sup>. Rutherford, J.G., Georgel, S., *part: pigments*.
- <sup>121</sup>. Layla S. Diba, *op.cit.* p. 37.
- <sup>122</sup>. Aghajani Esfahani, H., Javani, A., *Wall-painting during Safavid Dynasty in Isfahan*, 2007, p. 32.
- <sup>123</sup>. Mahjubah, Volume 15, *The university of Michigan*, 1996, p. 51.
- <sup>124</sup>. Aghajani Esfahani, H., Javani, A., *Wall-painting during Safavid Dynasty in Isfahan*, 2007, p. 33.
- <sup>125</sup>. *Ibid*, p. 34.
- <sup>126</sup>. Aghajani, I.H., Javani, A., *Murals from Safavid Era: Chehelsotun Palace*. Tehran: Farhangestan Honar Publication, 2007, p. 40.

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- <sup>127</sup>. *Ibid*, p. 40.
- <sup>128</sup>. Pakzad, Z., *Colour Structure in the Persian Painting*, Review of European Studies; Vol. 9, No. 1; 2017, Canadian centre of science and Education. URL: file:///C:/Users/User/Downloads/61481-235394-1-PB.pdf, accessed: 2/2/16
- <sup>129</sup>. Rutherford, Getten and George, L. Stout, *Painting Material, A short Encyclopaedia, part: pigments*.2007.
- <sup>130</sup>. Rogers J.M., Piotrovski, M.B., *Heaven on Earth: Art from Islamic Lands : Works from the State Hermitage Museum and the Khalili Collection*, Prestel, 2004, P. 29.
- <sup>131</sup>. Eliman, R., Oscar Wilde, *Vintage Books*, 1988, p. 159.
- <sup>132</sup>. Aghajani, I.H., Javani, A., *op.cit.*, 2007, p. 42.
- <sup>133</sup>. *Ibid*, pp. 42-43.
- <sup>134</sup>. AsianInfo.org, supports I.C.E.Y. – H.O.P.E (non –profit org)
- <sup>135</sup>. Aghajani, I.H., Javani, A., *op.cit.*, 2007, p. 42. Kalasha, also spelled as Lalash and Kalasa is a metal (beass, copper, silver or gold) pot with a large base and small mouth, large enough to hold a coconut.
- <sup>136</sup>. Aghajani, I.H., Javani, A., *op.cit.*, 2007, p. 43.
- <sup>137</sup>. Rogers J.M., Piotrovski, M.B, *op.cit.*, p. 30.
- <sup>138</sup>. Pakzad, Z., *Colour Structure in the Persian Painting*, Review of European Studies; Vol. 9, No. 1; 2017, Canadian centre of science and Education. URL: file:///C:/Users/User/Downloads/61481-235394-1-PB.pdf, accessed: 2/2/16.
- <sup>139</sup>. Rutherford, J.G., Georgel, S., *part: pigments*.

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- <sup>140</sup>. S. Babaie, *op.cit.*, p. 135.
- <sup>141</sup>. Aghajani, I.H., Javani, A., *op.cit.*, 2007, p. 45.
- <sup>142</sup>. *Ibid*, p. 45.
- <sup>143</sup>. Pakbaz, Z., *op.cit.* p. 102.
- <sup>144</sup>. Rutherford, J.G., Georgel, S., *part: pigments*.

## **CHAPTER VII**

### **NATURE OF COLOUR, CONSERVATION AND PRESERVATION**

**Techniques of Paintings, Colour Combination, Nature of colours, Conservation and preservation – process and Techniques of recent treatments of monuments and paintings in Srirangapattana and Isfahan – Notes and References:-**

#### **7.1 Technique of Paintings – Colour Combination – Nature of colours (Srirangapattana):-**

##### **7.1.1 Techniques of paintings:-**

The initial step taken in making of the Mysore painting was to keep the surface like paper, wood, cloth or wall ready as it formed the background for the painting. From paper pulp or waste paper, the paper board was created by drying it in the sun and it was smoothened with polished quartz stone. In the case of cloth it was glued to a wooden board using a mixture of dry white lead, gum and some gruel (ganji) after which drying and burnishing of the board followed. Dry white lead, gum and yellow ochre were applied on the surface of wood while a mixture of yellow ochre, gum and chalk were used to prepare the walls. Once the base was ready using the twigs of the tamarind tree as crayon the sketch of the picture was drawn. The painting was done first on the objects like sky, hill or river which were the farthest and later the animal or human depictions were given the details required. The details needed on the faces were taken into account next along with the dress and monuments which were covered with gold leaf also called gesso work, the hallmark of Mysore painting.<sup>1</sup>

### 7.1.2 Tools and materials used by the artists of Srirangapattana:-

Chitrasutra of the Visnudharmottara were the books used by many artists as it contained important details with reference to the classification of pictures, painting materials, procedure and other principles in connection to traditional painting.<sup>2</sup>

A 12<sup>th</sup> century Sanskrit work called Abhilashithata Chinatmani or Manasollasa was compiled by king Someshwara of the Western Chalukyan dynasty has an exclusive chapter on painting and there is details about the preparation of the wall, mixing of colours, their variations, the kinds of brushes to be used etc. for traditional painters. This was a very important material as it had guidance on the variety of poses and the preparation of forms of religious symbols and representations.<sup>3</sup>

Later on various such texts were written on the same subject such as the Silparatna and Naradasilpa. A text belonging to the 17<sup>th</sup> century called Sivatattvaratnakara which was compiled by Basavabhupala also known as Basava Nayaka of Keladi, a feudatory of the Vijayanagar rulers, made a significant mark. The text was similar to the Abhilashitharta Chintamani.<sup>4</sup>

The qualities that a painter must possess is explained by Basavabhupala as follows: “Pictures or portraits should be painted on flawless walls by painters who are efficient, well-versed in the techniques, proficient in drawing minute sketches, clever in measuring, skillful in drawing pictures, competent in applying colours and who put effort in mixing them.”<sup>5</sup>

The procedure used to make brushes and crayons for developing the basic sketch, and the method for mixing colours and using gold for decoration is given in the Sivatattvaratnakara. The text also gives advice to the artists on understanding the shape and measurement of the subject that is to be painted. It is possible that the artists of Srirangapattana used this text as a reference book.<sup>6</sup>

### 7.1.3 Preparation of the surface:-

The technique given in Abhilashitharata Chintamani and Sivatattvaratnakara were followed by the painters in Karnataka to get an evenly smooth wall. Such a wall is known as ‘Bhitti’. Fresco buono and fresco secco are two different ways of

painting the wall. In fresco buono when the wall surface is wet the colour pigments are used on it for the murals. Large murals are done one section at a time where the plaster is applied. Murals in Bagh and Shravanabelagola are classic examples for this type of murals.

On the plastered surface or surface made of clay fresco secco style of painting is done. A mixture of gum, bee wax, jaggery, oil, lime made from burnt shells and the bilvawere are added. This mixture after a month's time is applied to the wall and when this is polished the smoothness of the wall is achieved. In Sivatatavaratnakara another method is also available for getting the smooth wall. "Fresh Buffalo hide should be made into small pieced and dried till the pieces become hard. This is called 'vajralepa' or adamantine. This vajralepa should be placed in a strong mud vessel filled with water and heated. When it gets melted proportionately added to any colouring pigment to get a particular desired shade. Adding soft white sand and conch powder to this vajralepa, the wall is steamed with this paste and allowed to dry three times till the wall becomes glossy". In Karnataka this technique has been followed by most of the murals. The details about the way colours were used by the artists in Srirangapattana and the preparation of the surface by those artists is also explained which is the actual methods used by artists.<sup>7</sup>

The details are given in a graphic manner on how to get gold colour including the exact traditional measure of each ingredient used to get the most spectacular results. To make this colour, the following articles must be got ready:-linseed oil, two seers, chandrasam (yellow resin) one seer, dickamalie (aloe Socotrina), six drams, musumbram (yellowish green gum resin, mixed with small bits of wood; when burnt it smells like benzoin, but when fresh from the bazaar like asafetida), six drams; kasturipasspu (the bulb, either of curcuma totunda, or of the amommumzedarca), three drams.<sup>8</sup>

In this book the author has written in detail how the gunna is prepared: "take a mud pot, coat the bottom of it with red earth, and after it is heated over a fire, put the resin into it and melt it. Then mix with it the linseed oil which must have been previously reduced to a fine powder, and boil the mixture over a slow fire for about two hours, or till a drop of it taken out with a stick and put upon a plank maybe drawn out when cool into long thin threads. In this state the matter is called gunna."

Gilding work has been used in Karnataka's paintings and in this paragraph the techniques to create both silver as well as gold is given along with the details for making the colours green, red, yellow and pink are given with the exact measurement of the ingredients that should be used for best results by the author: "For gilding take a seer of tin and beat it out into very fine leaves, mix it with one quarter of seer of liquid glue, and beat them together into a homogenous mass; wash it with water and keep it for use. When a silver colour is wanted this mixture of tin and glue moistened with water, is to be laid upon the plank or wall to be painted; it is then rubbed with a serpentine stone till the silver colour appears. When a gold colour is wanted, the gunna is, on three successive days take four parts of white lead and or part of gum Arabic, mix them with water and when the paint is to be used add as much water as is sufficient to bring into the requisite consistency. For a green colour, take two seers of linseed oil and one seer of chandrasam; mix them in the same manner as described for the gunna. Lay it with a brush over the white paint and powder verdigris over it through a fine cloth. A red colour is made of four parts of cinnabar and one of gum, rubbed together, and mix with water when wanted for use. For a pink colour, white lead, poti (ecttion impregnated with a red water colour sold in the bazaar) gum, and water are mixed together. For yellow four parts of orpiment and one gum Arabic are mixed up with water."

The book also clearly instructs how to keep the surface ready for any colour: Take senkusudda (the finest legitated pipe clay) mix it with a little gum and lay it on the walls or plank which is to be coloured; it is afterwards to be rubbed with a stone till it becomes quite smooth. On this ground the various colours above described are to be laid."<sup>9</sup>

According to the Archaeological Chemist who has worked on the conservation of Daria Daulat Bagh paintings as no chemical analysis has ever been done on this monument the composition of substances used by the artists is difficult to assess.<sup>10</sup>

#### **7.1.4 Nature of Colour:-**

Experts in art after studying the paintings feel that the coulours are not following any harmony. Some specialists who are professionals in the field of art feel the final outcome of the art work is very disagreeable due to the application of colours

lacks synchronization. The study conducted by Shivarama Karanth on the way in which the colours have been used states, “From the choice of colours these people worked with, I feel that they had acquired a range of pigments marketed by the west. Tipu had intimate contact with the French and through trade channels they must have been able to get an assorted range of pigments. The range of colours in Indian earth pigments is limited and access to a richer variety must have proved tempting. One finds indiscriminate use of Persian blue in these paintings, producing deplorable effects. It is a colour whose coolness is difficult to control. Things painted with it often suggest a receding plane, just where warm colour was needed, these used Prussian blue, upsetting the very idea of planes. Just careful observation and common sense would have taught them its proper use.” (Shivarama Karanth 1973: 83)

The clear indication of the artists’ observational skills are projected by the paintings especially the way the artists have observed the nature, the setting and the lifestyle of the people in the palaces as well as the attitudes, behavior and habits of the rulers. The events that took place during that era have been captured very well by the artists who have keenly observed it. As the figures of the people drawn in the paintings do not have proper proportions it is possible that the artist was more or less a craftsman instead. The paintings also indicate that the artists had accomplished the task his master wanted him to do and also the artist might not have been trained professionally to do murals. During the time these paintings were done due to political upheavals there is a possibility that the artist was just expected to do the task and the master did not expect a brilliant result due to which the outcome of the task was not outstanding. The priority for art was low and it got less attention as well as support which lead to the deterioration of the quality of art. These paintings were not drawn in a natural or conventional way and so in the paintings there are some unconventional forms of drawing like galloping horses, men from the royal families holding a flower, soldiers seen marching and some more such figures. With the fall of the Vijayanagar Empire art became the victim and started degenerating.<sup>11</sup>

As a powerful King Tipu Sultan had fought the British four times. It is only after the murals were completed that Tipu waged the third and fourth wars and so there is no scope for discussion for them in this paper. Tipu was a very young boy when he went to the first war and so he did not play a major role. In the second war



Tipu had a significant role and the war was a big responsibility he had on his shoulders. When he handled the war very well and dealt the enemy with appropriate actions that helped him win everybody including his father appreciated him which gave him recognition and he was highly praised. The British army was shaken by his approach and they lost their confidence which made them get into a bad shape.

Tipu was able to convince his people about his strength and he also could prove that the British were not strong but extremely weak compared to his army's supremacy and might. When the public saw the picture of Col. Baillie in the painting looking very scared and troubled they were convinced that Tipu was more control in the war and they could believe in his strength.

The painting was one way of spreading information that Tipu used against the British. This painting indicates the calmness exhibited by both Hyder and Tipu because they are shown smelling roses as they were riding their elephants even in an adverse situation like war which helps them to take clear decisions. The message in this painting provokes the locals to hate the British. There are many written accounts that have factual information that all over Srirangapattana on the wall there were improper paintings of the British to humiliate them but they were fully removed just before Lord Cornwallis' army entered Srirangapattana. The hatred of the public was raised by Tipu with the help of the paintings and people began to have a strong dislike for the British as these paintings raised their negative feelings for the British. The paintings helped Tipu to keep his populace united against the mighty British.

A procession is portrayed in both the panel 1 and 2 and therefore there is little scope for discussion. Monotony is built because of the repetition of the human figures and the panels lack the tempo and momentum needed for a battle field. There is no clear indication as to when and where the event depicted in the painting took place. In the last panel there are too many events taking place in one frame which again is not comprehensible for an onlooker as no specific event is being focused upon. In the third panel a lot of exciting things are happening and this panel depicts victory and success that can be observed and appreciated. The war in Polillur has been depicted in the third panel and it looks like the panel 1 and panel 2 are not needed to describe a war. So it can be concluded that the two panels are portraying an event from the history.

In the third panel a lot of details with regard to the war that took place are depicted. The British' square the tension faced by Colonel Baillie especially he is portrayed chewing his finger despair lit large on his face. The climax is portrayed visually and this is a record of the history. A number of characters are illustrated in this panel and the anticipation of the onlooker is not as intense as it should be. The painting does not stir up strong emotions as there is no melodrama. Both the rulers' skills and courage in facing a war is not brought to focus either in this painting. The various political events that took place after this painting was accomplished prove that neither the victory of Tipu nor the defeat faced by the British was only for a short time. In 1799 in the fourth battle against the British, Tipu not only lost the battle but was also killed; the people of Srirangapattana must have felt happy and very proud of themselves for a short span of time after seeing this painting. During the 18<sup>th</sup> century this was the best way of communication with people and Tipu used it as a mode of communication with his populace.

The presentation of the paintings on the eastern wall has been carried out better and from the way it has been rendered there is a possibility that the artists were trained by the British. In many of the frames the artists have exhibited their highly skilled work which also shows the colonial influence.<sup>12</sup>

#### **7.1.5 Colour pigments of Daria Daulat frescos:-**

Natural colouring matters were developed from mineral and vegetable dyes or medium known as Rangadravyas. The materials used in colouring or making dyes included gold (kanakam), silver (rajata), copper (tamra, mica (abarakam), lapis lazuli's (rajavarta), red lead (sindhura), lead (tavara), yellow orpiment (haritala-a bright yellow arsenic sulfide mineral), lime (suddhe), lac (lakshya), vermillion (hingulakam) and indigo (nila).

Pure gold is very expensive and it should be powdered on a stone slab using an instrument called tunda which has virana grass at the tip of the instrument. Melting the gold powder obtained thus in a bronze vessel is the next task. To this melted gold one has to add water and the contents have to be stirred once in a while. The water in the vessel should be shifted with a lot of care so as to make sure that the stone dusts stay together. Gold colour thus made out of pure gold with the sheen of a just risen

sun can be made. If this gold pulp is mixed with a little vajralepa and with the tip of the brush any of the ornaments that is supposed to look like gold must be gilded. The dried gold on the painting must be rubbed gently with a boar tusk so that the required amount of brightness is achieved.<sup>13</sup>

#### **7.1.6 Colour combination:-**

Use of earth colours has been the tradition of Indian artists for their paintings for centuries and these colours are referred to as tempera. Tempera has a very small range of shades and the main colourants are Red ochre (gairika), yellow ochre (haritala), crushed lapis lazuli for blue (neela), conch powder for white (sudha) and lamp black for black (kajjala). To obtain the secondary colours a judicious mix of these primary colours is needed.

To apply the colours C. Sivaramamurthy describes the process of making the brush as, “The tool for applying colours was the Lekhini. It was also known as Tulika made out of soft hair from the ear of a calf. At times hair from the squirrel’s tail and the belly of the sheep was also used, depending on the thickness required.” (Sivaramamurthy 1970:18)

A master who was good at drawing excellent pictures (Hastochaya) usually did the Murals. Though the basic drawing was done by the masters of art the filling in of colours for murals were given to artists whose skills are mediocre. Such artists were referred to as Chitrakara or craftsmen and the society respected the Chitrakara giving him his importance. An association of artists was there in the society and usually the artists were talented in more than one type of art form and had the experience of working on various media.<sup>14</sup>

Gold colour was used in Daria Daulat Bagh and this is a very significant fact that has to be mentioned. The exclusive details of this process is given in the Mysore Gazetteer mentioning that, “A hundred and twenty five years ago when the palaces of Tipu and Haidar were still objects of great interest, the brilliancy of the colours with which they were painted attracted the attention of all that had an opportunity of seeing them. Dr. Benjamin Heyne, in his Statistical Fragments of Mysore, accordingly collected full particulars as to how these colours were prepared and laid on.” The details of the particulars by Dr. Heyne are discussed in the following paragraphs.<sup>15</sup>

In his book Dr. Heyne has explained the process followed for giving the finish for the paintings inside the palace in Srirangapattana which was detailed to him by the main workman who was in charge of the repair works in Laul Bagh. This workman was employed by Colonel Close.

The visitor is attracted by the gilding used in the decoration of the palace but gold is not used in this work. In this work a paper with false gilding was used and they had cut it to the shape of the flowers which was stuck to the wall or the columns. The space in between was filled with oil paints that was basically made by the Europeans.

The process involved in making the paper with counterfeit gild is also given by Dr. Heynes based on the details given to him by the workman. The first step is to beat lead with hammer and make it into as thin leaves as possible. The proportion of lead is to English glue is 24:3 in which the English glue is mixed with water in order to dissolve it. Both the leaves of lead and the glue solution are beaten together with a hammer to make the leaves stick together. For this process it needs two people to work together for a complete day. The mass of lead stuck together by glue was cut into small pieces and for this also the labour involved two peoples' effort for a complete day. The small pieces are dried in shade. The dyed pieces can be dissolved in water and stretched into a thin string with a brush made of hair on a paper. The next step in the process was to put the paper on a smooth plank and it was rubbed with a polished stone until it got a smooth metallic surface. This surface was smeared with oil (gurna) by hand and was kept in the hot sun. For two full days this process is repeated and the colour that emerges out of this process was more like the colour of brass than that of gold.

A specific process was followed for preparing the gurna oil and it is explained in Dr. Heynes' work. To agashay (linseed oil) of a measure of three quarters of a maund which is about 18 pounds, chandresu (half a maund or 12 pounds) and musambra (a quarter maund or 6 pounds) are added. All these are prepared in the country. The oil was boiled in a brass pot for two hours. The musambra was crushed or pounded and added to the oil. This mixture was boiled for for two hours. A pot kept in the fire and made red hot was used for putting the chandresu and it would melt instantly. In a third pot with a cloth covering the mouth the oil mixture was filtered

and collected. This mixture is kept in low flame and then chandresu was added to it little at a time. When this final mixture is filtered then this oil without any particles was ready to be used.

The chunderasu is a gum which has an elasticity; it is usually obtained from the white milky juice of trees like (*ficusglomerata* Roxb), Goni (a tree which I call *Ficusgonia*) Bayla, Bayvina, gobali etc.<sup>16</sup>

There were specific steps also for white washing the walls and for that the labourers initially laid a thin layer of very smooth clay (Suday) mixed with size on top of the churnam or lime plaster that was already applied on the walls. This clay was mixed very well and with the hair brush it was coated on the walls. To make the wall white a whitening agent Balapam (also called pet stone) was powdered. The final coat on the wall was with Abracum or mica that was mixed with Balapam as well as size in a ratio of 8:1:1. By repeatedly grinding the white mica and extracting the finer particles by thorough washing the Arabcum is prepared. The finishing given to the wall in this way shined very attractively at night but during the day it looks quite nice. Having inferred the information on the techniques for painting the walls, making the dyes and the technique used for making the brush the research scholar will throw light on the conclusions regarding preservation and conservation.

In this research it is reported that the chemical officer in charge of conservation at Srirangapattana had claimed that chemical treatment was never done in Daria Daulat Bagh and so the type of dye and the colours used would be hard to determine. As there is enough evidence that the paintings were repainted many times the information given by the chemical officer probably is not correct because repainting is done after a thorough analysis of the paints used. The areas where the colours reapplied are not the same as the original and so the outcome is as harmonious and aesthetic as it should have been. Such attempts might have been to save the paintings but the overall procedures followed by the authorities responsible for conservation of the paintings has not been sufficient.<sup>17</sup>

## **7.2 Techniques – Colour combination – Nature of colours (Safavid Era Fresco) :-**

### **7.2.1 Techniques:-**

#### **7.2.1.1 Fresco techniques:-**

During the Safavid era the artists followed four kinds of techniques that were used in fresco. Among them two were called tempera technique and the other two were called Oil colour technique. In the Tempera technique one kind uses red supply layer in which translucent water colour is used and the other does not have supply layer. The oil colour also are of two types one with red supply layer and the other without it.<sup>18</sup>

#### **7.2.1.2 Tempera Technique:-**

In the tempera technique which is an ancient method the dye and egg yolk are mixed first and later this is mixed with water. The final product is the pigment required to be used on the board. After the paint dries completely the brighter colour is acquired and these types of paintings are more consistent.<sup>19</sup>

#### **7.2.1.3 Oil painting Technique:-**

This is also a very old method of painting in the field of art. Though it is a method used in the old Greek and Roman paintings this system was not commonly used in Iran, Middle East and Asia. This might have been because of the weather conditions of these places. Due to the dry weather conditions of Iran water colour was the common method used for painting and only in the era of Safavid oil painting became popular.

For making the large wall panels this was the method used.<sup>20</sup> When Iran's relationship with Europe, Russia and India developed during the period of Safavid dynasty and this political strategy was the reason for the people of Iran getting familiar with the oil painting style. The use of the new technique in the art work happened without any regard for what happened. Since the Safavid rulers liked the development of this type of painting the oil painting technique was receptive to the demands of the people keeping in mind their needs as well.

### 7.2.2 Tools used for paintings:-

Iranian miniature art was connected with some of the industries due to which there were many problems. Painters were taught this art by training them from childhood up to their adolescence. The students were apprentice working under a Master and they were taught the principles of work and exercises were given in a systematic way continuously. The first stage of training consisted of recognition of tools and the materials used in painting and this was in the very early stage itself. In the next stage they were taught to make narrow brush, scraping the tiny pictures, hammering gold sheets, glazing and understanding the materials' quality and the knowledge of work; all these tasks helped them to become skillful workers who knew the nuances. In addition to all this a practicing for a lifetime made the artisan a skillful and perfect making the paintings perfect.<sup>21</sup>

### 7.2.3 Administrative Method and Fresco Procedure:-

On the main base and anchor of a building people usually made fresco especially in buildings made of bricks. For this there are three stages to be followed and they are a) wall preparation, b) preparing the background surface for painting and c) Plan transfer to wall.

#### 7.2.3.1 Wall preparation for fresco:

Wall priming is the initial step in the process of fresco art and there are a few steps to be followed:

**Wetting:** To keep the wall free from dust it is first of all made a little wet so that it is better for applying plaster.

**Looping or plaster:** Gypsum that is hard as well as resistant was used to adjust the walls vertically and also make it very smooth rendering layer.

**Rendering layer:** A mix of soil and straw was used to make a cover on the wall. 2:1 ratio of powdered gypsum and soil was used for wall rendering.

**Cortex:** It comprises of soft gypsum of 3 to 5.5 mm diameter. To create the rendering layer this was used which will enable in bleaching the wall inside the

building. In some situations the cortex is comprised of more than one part. Over a period of time the thickness can be decreased using softer and smoother plaster.

#### **7.2.3.2 Paint grounding (priming):-**

The grounding for painting that includes wall, paper, cloth or any other medium will always have a positive outcome. It helps in channelizing the stability and permanence of the paint granules, depiction and easy establishment, brightness of the colour and keeping the rendering layer's strength and toughness.

During the Safavid era the method used for grounding the frescos was by making a mix of tragacanth and sugar solution along with a dilute solution of Arabic gum and animal glue for pain grounding and works used for decoration. Sometimes a small quantity of mineral rose also known as red ochre was added to the glue and that kind of fresco is termed as fresco with red supply layer.<sup>22</sup>

#### **7.2.3.3 Plan Transferring on the wall:-**

Once the space on the wall was confirmed for painting the actual painting was done on paper or cardboard with a dimension of 1 by 1. After the plan was reviewed the masters would give the final approval and then the plan (Smbh) would be transferred to the wall by using coal powder.

#### **7.2.3.4 Delineation:-**

The plan helps in making the portrayal vivid and this was fixed by brush and ink for strength and durability after transferring it to the wall. In the delineation stage a dark colour was used.

#### **7.2.3.5 Layer arranging:-**

Any part of the painting that needs gilding goes through an arrangement of layers or also called Chinese layer. The substance used for arrangement of layer was a variety of roses that was mixed with diluted plant or animal glue after chafing and preparing. Then this was arranged in many layers one over the other and this gave a very good visibility. This kind of arrangement is called "Chinese layer". The outcome



of this approach gave a very good background for gold bonding and this causes a light shadow and there is no fully flat surface in this process.

#### **7.2.3.6 Conclusion:-**

The final stage of construction is colouration and this also is the last delineation process. The flatness required has been made by colouration and this stage of construction comprises of portraying, cloth finishing, and coloured surface was finally done by brush and using darker shades of colours.<sup>23</sup>

#### **7.2.3.7 Colours and binders on wall paintings:-**

Masterpieces have been created by Iranian artists who have worked hard in beautifying the architecture by decorating the inside and outside of the buildings. At the time of Islamic civilization the coordination between the live and varied colour reached a height which has not taken place again in the Iranian paintings' history. The nature is full of these colours.<sup>24</sup>

The artwork by the artists and painters who were also designers used the bright, clear and beautiful colours available for developing their artwork. Since the era of Achaemenid<sup>25</sup> the Parthian and the Sassanid, it is well known that Iranians have used a variety of colours for wall painting. For example Achaemenid palace' wall paintings have various colours and they are similar to the important design is a model for this type.

Using colours in the forms that are free from representational qualities of decorative painting (mural) and in Chehel Sotun palace' facades the decoration includes mirrors together with the plaster created a certain amount of magnificence that was in coordination with the palace' performance. To suit to be functional and also be distinctive the use of large amount of gold and silver has assisted enormously.<sup>26</sup>

The wall decoration done by Iranian artists have power as well as brightness and the artistic and colour values have reaped the benefits. But these features were affected by two basic aspects. The colours that have been got are from the lands that have plenty of light including Iran and the second aspect that affects is the religious beliefs and the artists' belief in light and his level in knowledge and Islamic Sufism.

Every colour of the paintings on the wall of Chehel Sotun House are considered as source of light; The concept of the light source in these paintings vary from the western concept of painting light source where the shadow is created based on the natural light source and radiation factors on the occurrences. However the concept of the Iranian is that Colours have natural, heavenly and a bright source. Iran has a large bounty of diverse natural resources and mines. The artist's needs were easily met with the availability of large amount of minerals and resources. These dyes were being used by the artists and also there were instances when they were also exported.<sup>27</sup>

During the period of Safavid dynasty very often the colours used in the various buildings including the Chehel sotun palace in Isfahan were stable and long lasting. It is rare to find a colour that has changed or has been affected by the weather conditions over the centuries.

In these paintings both natural dyes from the minerals and mines and artificial dyes have been used. Whether the background of the painting is wall, cloth, paper or wood the layer of colour in the paintings included two aspects: the first pigment (mineral, orange or synthetic) and the second materials used as binders also called the intermediaries which are water soluble like the Arabic gum, or substances that are both water as well as oil soluble like egg white and finally substances that are only oil soluble like oils.

In the field of making different colours and binders the Iranian painting masters have very great expertise apart from making spectacular colour combinations. Over the centuries the colours and binders used by these masters have remained in the best conditions. On keen examination of the wall painting of Safavid era the fact that the painting masters were well aware of the different types of colouring and colour making techniques is obvious and this has helped them to select the appropriate colours and binders based on the factors linked to the environment.<sup>28</sup>

#### **7.2.4 Method of preparing pigments for painting:-**

Pigment preparation involved a specific process in which the first task was to wash and dry the coloured material pieces. These pieces were powdered using stone or X-stone a kind of smooth rounded stone easily got in the riversides and they are

large enough to be held to rub the dye. The powder got from this was once again washed to purify it and get the unwanted materials removed from it. The next item added to the pigment was the binder usually made of sugar and water or water and candy and sometimes a little bit of honey was also added. The accurate ratio for making the binder was vital as otherwise there would be problems in the way the colour covers the area or the fluidity while using the brush can also get affected.<sup>29</sup>

### **7.2.5 Binders used in the Safavid era painting:-**

With chemical analysis it has been difficult to identify the binders used in Safavid era for the paintings because the binders having been decomposed does not have the same chemical and physical properties they had when in the initial days they were applied. The presence of organic material is another reason for the change in properties.

Some of the studies conducted in Rome's repair center and based on the consultation with experienced painting masters apart from some records in certain books, it is understood that the binders used for the dyes were either Arabic gum that was hot or they also use a special wax. Using egg yolk as a binder was also very popular in Europe and this was called *Tempera giallo di uova* and this was used mostly in painting that was executed on boards and walls.

### **7.2.6 In general, the gums used as binder for the mentioned dyes include:-**

There are eight types of binders used with dyes and they are categorized below:

#### **1. Solution of plant glue power:-**

This is a water based binder and this solution was mixed with water after filtering.

#### **2. Egg yolk:-**

This is also a water soluble binder. To the egg yolk a few drops of vinegar was added and this was used as binder. Mixing excess pigment was expensive and so the setting of the main material was done consciously.

### 3. Animal glue (glue):-

Animal glue was used when there was excess consumption of dye. It also helped in giving support to the layers of colour especially in preparing the Chinese layer mainly supporting the layer used for gilding.

### 4. Cooked oil :-

The oil paint technique was probably introduced to Iran by European painters who were commanded by the Safavid Kings to execute oil painting which was very popular then. Based on some studies it has been proved that the paintings on the walls which were decorative paintings consisting of floral designs and other pictorial paintings had Arabic gum mixed with animal glue. In the internal walls the pictorial paintings that have used egg yolk or Arabic gum along with wax binder are in excellent condition. The oil paintings done on the outer façade have used lead-white, have been affected by the chemical changes and so they have become black or grey. In the north and south verandas of Chehel sotun palace the paintings that used dye or oil paints have turned black.<sup>30</sup>

### 5. Arabic gum

Arabic gum is taken out of a specific plant that is basically found in Egypt, Arabia and Africa. It is also found in large numbers in India and Australia.

Arabic gum's characteristic colour is white, it is transparent, brittle and sticky and it looks like pearl. It is sweet in taste and is easily soluble in water. At times water colours use tragacanth instead of Arabic gum. Along with the Arabic gum solution people used to add substances like a drop of flax oil else almond oil or sometimes cow gut or glycerin to prevent scaling and this is because the layer is a firm combination of dye and Arabic gum.

It has been observed that the wall paintings of Chehel sotun palace and various other monuments of the Safavid dynasty have used Arabic gum as a binder. All the dye layers have been observed as water soluble.<sup>31</sup>

## 6. Tragacanth:-

Tragacanth is a paste made out of the extract from a local plant called “goat’s thorn” and there are many different species of this plant from all of which we can extract gum. This gum is not water soluble and this sticky gum is produced in nature in different colours including white, yellow, light or dark brown. It is tasteless, slimy and transparent gum used in Iran for decoration in polychromatic tile work such as the seven colours and is used even now as a dye binder. In the Tempera paintings it was used as a final stabilizer because one of the characteristic features of this binder is that it does not change the basic colour of the dye keeping the condition of the colour intact. In the Safavid era Tragacanth was used as a stabilizer in murals.

To use tragacanth as a binder, with water a little tragacanth is mixed and kept in a container. On the following day the emulsified tragacanth which has loosened up a little is filtered through a cloth filter so that it can be immediately mixed with the dye.<sup>32</sup>

## 7. Glue:-

This is from a plant with flowers and thick glaucous stems which are found underground. After pounding the stems the powder is used to make gum. In Iran this plant was probably used as a binder after the Islamic period began.

## 8. Eggs:-

Egg yolk and egg white were used widely by the ancient Egyptians as a binder for dyes. Research shows that the dyes were mixed with thick oil and egg yolk with a little bit of water and the dye was ready to be used in the past. The egg was also mixed with animal glues, water and a little oil for making dyes in the ancient times.<sup>33</sup>

A natural emulsion of water, albumin, lipids and minerals is available in egg yolk. The layer of dye that uses the egg yolk gets drier very quickly so that the next layer can be applied on the primary layer. Due to evaporation of water and the hardening of oil makes the dye layer become hard over the years when egg is used as a binder for dyes. The egg white is different from the egg yolk combination and this was also used as a binder for paintings. It is possible that the eggs were used as a binder in the paintings done by Reza Abbasi School in the palace of Chehel sotun and also it was probably used in the central hall of boards.<sup>34</sup>

### **7.3 Conservation and preservation:-**

#### **7.3.1 Renovation and protection of works:-**

Historical buildings and paintings leave the strong impression in the observers about the past culture and architecture of the place to which they belong. These structures and objects are identified as symbols of the social and cultural continuity of that region even though they are full of values related to the architecture, art, beauty, history, symbol, religion, society and economy and also the heritage of the region. They kindle the strong feelings of emotion the first time anyone looks at them.

Depending on the historical painting and building the appropriate type of renovation and methods of conservation will be decided upon by the concerned authorities and this will be an opportunity to give them the recognition they deserve. Unless proper methods are used by the renovator the building or the painting would be damaged and a good opportunity would be lost for accomplishing a creative task.

Climatic condition is a basic reason to bring about major changes around us and disregarding maintenance along with natural disasters can ruin the historical works of the past.<sup>35</sup>

#### **7.3.2 Painting damage factors:-**

Paintings can be damaged either because the original colour of the pigments changes or becomes yellow. Another factor that affects the paintings is when the layers of paint that has been bonded gets weak due to any procedures or some pressure that it has internally.

#### **7.3.3 Factors involved in painting damage include:-**

##### **Light:-**

Light has a very strong effect on pigments and varnish and more intense the light is the more damage would be caused for the paintings. Sunlight is the most intense light and the ultra violet rays speeds up the process of damage. When the colours fade the balance of colours in the image will be affected.

**Dirt and Heat:-**

Heat effectively makes the material dry and affects the painting very quickly which leads to the aging of the painting. Along with the hot air dirt gets carried and it gets caught in the paint which has become soft in the heat. Paintings which are done in regions that are cooler last longer and the best temperature is 20 °C which helps in keeping the painting intact.

**Humidity:-**

Another important factor that affects paintings is the humidity of a place and the quick changes in the weather that also makes the humidity changeable. Whether the humidity level is low or high it can affect the paintings leading to chemical changes and low level of humidity can make the pigments brittle and causing physical damage. If the humidity is high the physical damage is minimal but it encourages the growth of organisms such as mold. Mold is the black spots seen in canvas paintings which have acrylic painting. On the whole it is better to have high humidity level as the moisture in the air protects the painting.

Wooden panel paintings get affected if the humidity levels vary a lot. The wooden panel can change its shape from flat to concave if there is too much fluctuation in the relative humidity. In the earlier times wooden paintings were restored by flattening the panel but that has led to the flaking of the paint layers. Later on wood conservation was done without applying physical pressure as it is natural for wood to curve.<sup>36</sup>

**Preventive approaches:-**

Over a period of time the light, heat and humidity will affect the painting in every layer and this can lead to the layers separating from each other. Restoration or renovation must be done only by experts.

**Dusting and cleaning:-**

A painting can be kept clean by using a clean soft paintbrush artists use made of natural hair and the tip can be 3,5 cm to 5cm in case the paint remains intact with no flaking. It is advisable if the painting is kept on a clean padded flat surface with the

painting held in a standing position slightly tilted forward for the dust to fall off while cleaning. A gentle brushing in one direction either across or down must be carried out to remove the dust and this process must be repeated in the opposite direction in order to have the painting dust free.

On paintings with matte finish brushing must be avoided as due to the frictions there will be a glossy imprint that would remain permanently.

To dust the paintings one must avoid the use of dry or moist dust clothes, brushes with stiff bristles and feather dusters as the threads from the cloth can be caught on places where the paint may be slightly raised. The surface of the painting can get scratched by the bristles or feather dusters and the painting can lose its sheen.

Cotton soaked in distilled water can be used to clean the surface that is very dirty this helps in retaining the colour while removing the dirt. If the painting is cleaned in a corner before working on the rest of the area, then one can minimize the damaging the pigment.<sup>37</sup>

## **7.4 Painting display techniques:-**

Any painting which is oil painting, acrylic painting or any other type has many materials in it to give the painting the look it has. Each layer which includes the paint layers to the materials needs careful handling, different presentation, storage and additional measures to protect it and the ideal weather conditions to preserve it. If all these conditions are taken into account they help in preserving and protecting the paintings.<sup>38</sup>

### **7.4.1 Backing boards:-**

Canvas paintings can be attached to a stiff backing can be a way of protecting the painting. The relative humidity that keeps changing will be reduced and the board keeps the painting from getting affected by pressure or contact at the canvas' back. Also this will protect the painting from the effect of vibration when it is being moved or handled.<sup>39</sup> Such boards prevent the dust and dirt from affecting the painting, the paintings will not develop any cracks or deformation when it is handled and this also protects the painting from insects or pests attacking it. There are many different



materials used a backing boards and they include heritage board, acrylic sheets, mat board, foam core, cardboard/millboard, corrugated plastic sheets and fabric.

#### **7.4.2 Framing:-**

Frames of a painting give both the beautiful appearance and also protect the painting from damage when being handled by hand. The damage for the painting is minimized if it is dropped.<sup>40</sup> The frames of the painting also need restoration and conservation and many specialists are employed for this purpose. In Mysore Regional Conservation Laboratory is doing very good job for Conservation and Restoration of paintings.<sup>41</sup>

#### **7.4.3 Handling and moving:-**

When paintings are kept in storage or are just displayed then the damage that it can undergo is much less than when it is handled or moved from place to place. So to transport a painting or art work there are very special equipments used like the padding lifts and dollies. The small fragile objects are moved by using carts and they are not carried by hand. Any object that has to be lifted is given firm support under their sturdiest portion. Moving objects carefully and cautiously involves taking more time and care especially if they are moved up or down a stairs or ladder.<sup>42</sup> To avoid the dirt from a conservator's hand or people handling objects, it is good to wear a gloves. The frame of a canvas painting may not be sturdy and so utmost care should be taken while lifting the frame.<sup>43</sup>

#### **7.4.4 Display and storage:-**

Conservation treatments in more 95% of the cases are because maintenance and care not given on a regular basis. And in the rest of the cases it is because people do not handle the objects carefully<sup>44</sup> they have to undergo the conservation treatments. As relative humidity, temperature, light, pests and pollutants are the major cause for damage all these issues must be taken into account when displaying and storing art works. Any place that has pipes, heating systems, likely to be affected by flood or can accumulate dirt and grime must not be a place for storing works of art. The place of storage must be large enough to add more works of art, well made, constructed with materials that will not affect the works of art and these places should not have any thing jutting out of the walls.<sup>45</sup>

## **7.5 Process and Techniques of recent treatments of monuments and paintings In Srirangapattana and Isfahan:-**

### **7.5.1 Restoration of Srirangapattana Paintings:-**

In Karnataka murals have been authorized to be done inside palaces, temples and private houses and a minimum of 65 such places have been identified (Naeasiman 1998:211). Those belonging to the post-Vijayanagar period that is the 18<sup>th</sup> century are in Shravanabelagola, Sira, Muduktoore, Srirangapattana, Sibi, Kanale, Aminbhavi, Keragodi and Kollegala but due to the extreme weather conditions severe damages are caused in many of the art work.

The work of art that has been done in the past have been affected either by weather or vandals and often by no proper maintenance. The work of art is restored by the concerned authorities and in India measures taken to preserve art has happened only in the recent past. Though India's first Intitute of conservation was set up in 1985, at Lucknow, many murals and other paintings of very great importance were already damaged or lost. In Karnataka the paintings in Sira, Hiriya and Kanale are in a state of ruin due to neglect and lack of maintenance.

The Gommateswara statue of Shravanabelagola near Hassan is a very famous Jain monument. In this place there is also a Mutt that belongs to the Jains and it is beautifully decorated with murals belonging to the mid18<sup>th</sup> century to late 18<sup>th</sup> century. The murals are based on the stories from Jain mythology and they are also depicting the lives of the Jain saint Parshvanatha. Due to lack of proper maintenance the paintings are peeling off in various places. Due to the construction of shrines that are seen on one of the walls the mural in that part has been superimposed by the shrines and so it affects the painting. No authority has taken any efforts to help to maintain these murals.

The three walls of chitrachavdi in Kollegala are covered with paintings and out of which two panels depict the various historical events while the rest depict the stories of Hindu Puranas. In this town the local people have taken the initiative to preserve the painting by covering the frame with glass and this prevents the paintings from being affected by dust and light.

A painting is usually preserved by conservationists by cleaning and treating the art work in order to retain the original work. However the murals of Darya Daulat Bagh has been repainted and conservation of paintings known then was by either rub out the old art work and substitute it with a new one or by making certain changes in the panels. On the eastern and western walls there are paintings that are based on different plots that are represented as an outline. The battle scenes of Pollilur battle in action are represented on four panels on the western wall. In this battle the British army under the leadership of Colonel Baillie was totally defeated and Colonel Baillie and many of the soldiers were taken prisoners. These paintings have recorded the incident visually and this is one of the earliest visual recoding of an historical event.

During the era of Haidar Ali and Tipu Sultan there were many changes in the paintings of the Srirangapattana. Pictures that were making the British feel embarrassed were painted on the outer walls of the fort as per Tipu's order. Most of these were wiped out when Srirangapattana was seized by the British. During the attack by Lord Cornwallis the paintings of Daria Daulat Bagh were also ordered to be defaced. However only some paintings were defaced and the rest were rest that remained was later restored.<sup>46</sup>

Whenever paintings faded they were repainted and each time a few details were excluded or sometimes changed. The modifications are very clear in the eastern wall which contains portraits. The nose of a gentleman has been altered in one of the portraits (Photograph 293). One should record the reason that compelled the repainting to be carried out and the reasons for and addition superficially.

### **7.5.2 Treatments of monuments and paintings (2009-2010):-**

#### **DARIA DAULAT BAGH, SRIRANGAPATTANA, DISTRICT MANDYA**

In Tipu Sultan's Summer Palace at Daria Daulat Bagh there are paintings on the wooden ceilings and walls that are plastered with lime. The paintings were affected by dust, dirt, insect nests and cobwebs. In the ceiling the painting done on canvas had become loose in various locations as it was getting old. Many different organic solvents were used scientifically to conserve the paintings and these included ethanol, cellosolve, tri-ethanol amine, di-butyl phthalate, butyl lactate and similar other solutions. Sulphur free toluene was applied in some areas as a coating to

preserve the painting. In order not to affect the colour oil of turpentine was also employed. A mix of sawdust, animal glue and bee's wax along with sodium pentachlorophenate was used to fill the gaps in the teak wood planks. In order to protect the canvas that was loose in some areas of the ceiling from further damage by insects and also to fix it back to the ceiling a mix of animal glue and bee's wax mixture was added with sodium pentachlorophenate. Some of the areas that were missing were mended using the same mixture. White texture was used as a coating and this was applied on the surface three times successively. A symmetrical look and feel of the ceiling was created by reintegrating colour at a minimum level. The conservation and preservation work is still going on in Srirangapattana.<sup>47</sup>

### **7.5.3 Treatment of monuments and paintings (2010-2011):-**

#### **SUMMER PALACE, DARIYA DAULAT BAGH, SRIRANGAPATTANA, DISTRICT MANDYA :-**

The cleaning and preservation work was undertaken for removing the dust, dirt, cobwebs and nests of insects accumulated on the surface gain during 2009 and 2011. Items used for getting rid of the dust were brushes that were very soft, feather duster and vacuum cleaner that were used in slow mode. Organic chemicals were first applied on the insects' nests to make it soft and then it was gently removed with the help of scalpels. Sealants were used on the roof to close the fissures and small perforations. The entire roof was made stronger with a mix of ethyl silicate based stone strengthener Wacker OH 100 a silicone fluid, applied on the roof. The roof was treated with water repellent (Wacker SMK 1311) diluted with water and this was applied in two coats in a wet on wet basis. Procedures to protect and prevent the paintings further damage was the same as in the year 2009-2010 like fixing the canvas that was loose in some portions, the gaps in the wood that needed to be attended to and repairing the areas where painting was missing and application of White texture (Photograph 294, 295).<sup>48</sup>

**7.5.4 Treatment of monuments and paintings (2013-14):-****SUMMER PALACE, DARIA DAULATH BAGH, SRIRANGAPATTANA, DISTRICT MANDYA:-**

Loose dust and dirt that had collected on the painted surface was cleaned generally with the help of soft brushes regularly. On the wooden ceilings there are floral patterns and these were repaired by using canvas in joints so that the patterns of the painting could continue. In areas where canvas is torn it has been replaced with fresh canvas by fixing it with animal glue and bee wax; minimum colour reintegration has been done to match and continue the floral patterns. The main issues that posed a challenge in the conservation and preservation of this monument were removal of accumulated dust, dirt and mud from the insects' nests. Removing the coat of old preservatives also has been a difficult task in this monument. All these issues have been dealt with by using solvents such as 2-ethoxy ethanol Diacetone alcohol, Acetone, Butyl Lactate and n-Butyl alcohol and turpentine which was used as a restrainer. Strengthening the delicate pigments has been done by mixing 1% poly vinyl acetate (PVA) solution in Toluene and applying it where needed. This work is also continuing till date.

**7.5.5 Ranganathaswamy Temple, Srirangapattana, Mandya District:-**

The Ranganathaswamy temple is constructed with granite. This monument had dust, dirt, and soot and oil accrual in the south east corner of the mandapa which was the kitchen block and also the garbhagriha wall and sukhanasi of Lakshmidēvi were also affected similarly. Lime wash and red ochre stripes covered the compound wall on the inner side which was also affected by dust, dirt and micro vegetation accretions. A mixture of liquid acetic acid solution was added with oxalic acid solution; this mix was neutralized with liquid ammonia solution in order to clean up the lime wash accrual. A lot of water was used to clean the area. For protection from fungi 3% Sodium pentachlorophenate was applied as fungicide. The wall was applied with two coats of silicon based preservative which also served as a water repellent emulsion Wacker SMK-1311 diluted with water in 1:12 ratio. Apart from all these treatments in the closed mandapa a clay pack method was executed for removing the thick soot and oily accretions. After the removal of the grime the next process was to

clean the affected area with liquid ammonia and neutral detergent solution. Plenty of water is used to wash the cleaned surface and this work is still going on.<sup>49</sup>

#### **7.5.6 Renovation of Chehel Soton palace:-**

Based on various travelogues it is deduced that a lot of damage has taken place in this palace since 1300 lunar years and many other Safavid monuments as well as the exclusively made decorations lie the integrated mirrors. For example, Sheikh Jaberi Ansari in his book History of Isfahan and Ray writes: "I remember the woven carpet at the Chehel sotun entry showing a child on a rope of which, each piece was purchased at a high price and due to the resulting imprudence in the years 1298 to 1305 A.H, this piece of carpet vanished."<sup>50</sup>

Tempera technique has been used in most of the historical wall paintings in Iran and the Iran Cultural Heritage Organization's immediate matter of immediate interest is to protect these paintings. The original properties of each layer of paint have been affected gradually by various factors such as humidity, temperature and light. The pigments have become fragile and in some places the art work has been rendered colourless. Renovation and restoration of the Chehel sotun palace paintings have taken place many times and the experts who have worked on the reconstruction have been able to maintain the appearance of the painting till now.<sup>51</sup>

Sakris Khachaturian was the first person to initiate restoration of paintings in Chehelsotun. In the following years after him people like Haj Mirza Aqa Emami, Jafar Rashtian, Haj Hussein Musvera Imlky, and Javad Rostam Shirazi have also worked on restoring the wall paintings of the palace between 1320 to 1327 A.H. All these renovators who themselves were painters and miniaturists was to follow the style of the original painters and they worked on developing the strength, colour renovation and finishing the reconstruction of any deficits in the paintings that made the protective layer to become dark, make the colour become scaled or damaged in places, mixing colour by using oil painting technique bearing the facts such as the size, dimension and colours the original painters had used. The restoration work was thus completed for historical wall paintings. Imitation of the original design on the painting was borne in mind by the renovators in order to restore the paintings according to the old style. After 400 years research and renovation of historical

monuments of Isfahan that included the palace of Chehel sotun was done by the Italian Institute of Izomo. A group of architects' engineers that included Oljinio Galdibiri and Roberto Cherbino who were experts in renovation played a significant role in restoration works of Chehel sotun paintings. Ayatohhal Zadeh Shirazi, Dr. Jabaj Ameli, and Er.Morteza Freshteh Nezhad, in the field of architecture, and Hussain Aqajani Esfahani and Njarzadgan in the field of historical monuments renovation gave complete cooperation and support for this task done by the delegation. In many paintings the annexed colours were cleaned from many paintings that belonged to the past and in many of the works no changes took place as it was governed by issue relating to the aesthetics of the painting and the law that permitted scientific renovation<sup>52</sup> (Photograph 296).

**7.6 References and Notes:-**

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- <sup>3</sup>. Shekar, V., *op.cit.*, p. 125.
- <sup>4</sup>. *Ibid.*, p. 125.
- <sup>5</sup>. *Ibid.*, p. 125.
- <sup>6</sup>. *Ibid.*, p. 125.
- <sup>7</sup>. *Ibid*, pp. 125-126.
- <sup>8</sup>. *Ibid*, p. 163.
- <sup>9</sup>. *Ibid*, pp. 163-164.
- <sup>10</sup>. *Ibid*, p. 126.
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- <sup>12</sup>. *Ibid*, pp. 65-72.
- <sup>13</sup>. Kramrisch, Stella., *The Vishnu dharmottara*, Part III, *A treasure of Indian Paintings and Image-making*, 1928, p. 57.
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- <sup>15</sup>. *Ibid*, pp. 164-165.
- <sup>16</sup>. *Ibid.*, p. 165.
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  - <sup>21.</sup> Ward, G.W.R., *The Grove Encyclopaedia of Materials and Techniques in Art*, Oxford University Press, 2008 , p. 737.
  - <sup>22.</sup> Aghajani, H.E., Javani, A., *Repair Painting*, 1980, p. 91.
  - <sup>23.</sup> Aghajani, H.E., Javani, A., 2007, *op.cit.*, p. 16.
  - <sup>24.</sup> Pope, Arthur Upham, *Masterpiece of Persian Art*, 2001, pp. 46-47.
  - <sup>25.</sup> The Achaemenid Empire (ca. 550-33- BCE), also known as the Persian Empire, was the successor state of the Midian Empire taken together are also known as the Medo-Persian Empire, which encompassed the combined territories of several earlier empires. It was the largest empire in ancient history of Iran.
  - <sup>26.</sup> Aghajani, H.E., Javani, A., 2007, *op.cit.*, p. 21.
  - <sup>27.</sup> *Ibid.*, p. 21.
  - <sup>28.</sup> *Ibid.*, pp. 21-22.
  - <sup>29.</sup> *Ibid.*, p. 29.
  - <sup>30.</sup> *Ibid.*, p. 29.

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- <sup>31</sup>. Candy. Sheila. R., *Safavid Art and Architecture*, British Museum Press, 2002, p. 104.
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## **CHAPTER VIII**

### **CONCLUSION**

#### **Summary – Conclusion- Notes and References:-**

##### **8.1 Summary:-**

Indo-Islamic art and architecture comprises of various elements that comes from different background and all these elements were the reason for the way architecture of religious as well as secular buildings in India especially in parts of Karnataka such as Bijapur and Srirangapattana have evolved. The influence of various cultures such has made these buildings absorb the cultures from Indian, Persian, Arabic, Ottoman and Islamic and produce such aesthetic and majestic monuments.

Islam arrived in karnataka and kerala in the 7<sup>th</sup> century with Arabic traders dealing in spices, coffee, and paper goods. Following the 12<sup>th</sup> century, many invading Islamic armies arrived and established bases in the south India. Karnataka was under the rule of Islam for many centuries and the influence of this has entered into many fields of life such as; arts, architecture, painting, and music. These Islamic elements are the reason for the architecture of religious and secular buildings in India, especially in parts of karnataka such as Srirangapattana and Bijapur. These places showcase the influence and evolution of architecture as they draw style from Indian, Persian, Arabic, ottoman, and Islamic themes. The most spectacular and grand monuments can be seen in Gulbarga, Gol Gumbos, Ibrahim Rouza in Bijapur and many other secular monuments that are either beautiful gardens or constructions that aid in water supply. The Lotus Mahal in Hampi is an example of the influence of non-religious structures of the vijayanagar period. Hyder ali and Tipu sultan built palaces that were influenced by Islamic architecture.

Having separately considered the most significant of Isfahan, Bijapur, Srirangapattana courtly and religious architecture, monuments' decoration, and miniature paintings, it is now necessary to evaluate the overall character of these buildings and works of art. In the previous chapters, discussions have been about the specific dynasties that ruled the regions aforementioned and their patronage for art

that aided in the development of unique artistic modes that transpired between the fourteenth and eighteenth centuries. The rulers of the regions in Persia were very assertive and the nobles, commanders and governors were also quite powerful both in the politics and culture of the region. The architecture and fine art were completely dependent on the patronage of the rulers and prominent members of the society in the region, so the style of art and architecture had dynastic inclination which is a characteristic feature of the Persian art.

Iranian miniaturists from the Islamic era played a significant role in influencing the painting styles in other countries such as India and the ottoman empire. Political revolution in Iran led to changes in Iranian art and with the expansion of Islam worldwide, the cultures of different places got mixed up. Some sources believe that Iranian-Islamic miniature styles have also been influenced by India and china. The art of miniature paintings has flourished in Iran and this style of paintings was used to illustrate history books, poetry divans, and small stories with small, brilliant paintings.

Both India and Iran had constant association and from the depiction of the architecture and paintings in Isfahan, Bijapur and Srirangapattana this fact is confirmed. The Indo-Iranian styles were developed due to the borrowing of the styles by both the countries' craftsmen and builders, which was because of the factors such as invasion and influence of styles from outside the region.

In the sixteenth century the emergence of Deccani fine arts shows the similarity that is comparable with what has been observed in Persia. Nizam Shahis, Adil Shahis and the Qutb Shahis had artist in their respective regions who executed paintings that had very distinct style and they could be categorized as belonging to a specific dynastic school. Within the political boundaries each of these schools flourished and they were distinguishable just like the architecture of these regions. In the first half of the 17<sup>th</sup> century there were paintings commissioned by the Adil Shahi and Qutb Shahi kings that had a unique style.

As an artist myself, seeing the history and relationship between Iran and India, and similarities of styles in art and miniature paintings; i was drawn to find out more and delved into the subject of arts and architecture during Islamic rule. During my

research i faced numerous problems such as; not enough credible sources, difficulty in attaining permission to photograph museums and other sites of interest, the short distances in between walls in Darya Daulat Bagh that don't allow for full photography. The places i visited for research include Bijapur, Isfahan (Iran), and Srirangapattana. The sites of interest included museums, libraries and visits to the office of the archaeology survey of India in Mysore. For this thesis i have used credible sources online and offline, and referenced all in Harvard style citation.

I am grateful to have chosen this topic and got the opportunity to visit and study many Hindu style temples and admire the architecture. This part of my experience was suggested to me by my guide and he encouraged me to learn more about it.

## **8.2 Conclusion:-**

### **8.2.1 Architecture:-**

The rulers of Safavid dynasty, Adil Shahis and both Hyder Ali as well as Tipu Sultan had the common trait of sponsoring craftsmen who developed the architecture and art which gives credibility to the rulers' ambitions. The architecture, paintings and other art works like decorations have an originality that is distinct which is seen in the courtly and religious buildings. As the regions have experienced a lot of strife and political instability the art in each of these regions do not blend with that of the other places. In the architecture of the military, religious and courtly buildings of Bahmani Sultans the ties with Iran for cultural and religious objective is evident and also symbolically projects ambitions of the rulers. In the case of the Vijayanagar emperors and Bahmani rulers the architecture in both these kingdoms reveal the noteworthy exchange that took place between the cultures that were contrasting each other.<sup>1</sup>

In the Deccan culture the link between style and dynasty is so clear that each of the five states after the fall of Bahmani dynasty emerged with a distinct characteristic feature specific for the respective region. The wide range of mosques and tombs that were built in the first few decades of independence demonstrates the characteristic features of these regions. The architecture of the 16<sup>th</sup> century especially in the first half has absorbed a lot of traditional styles of the Bahmanis especially in the religious buildings and then the typology, treatment given to the elevation of the

building and the decorative styles later got transformed into a unique style. The architecture during the Adilshahi and Qutbshahi period had a strong identity and this shows the intensity with which the rulers associated themselves with rulers of Middle East. The Deccani architecture has both the styles showcased in its decorations.<sup>2</sup>

The relationship between Iran and India also has shown how the external influence has made the native style transform into a blend. In the course of five centuries due to various foreign influences this kind of a change in art and architecture took place and not at any specific point of time. In religious architecture during the end of 14<sup>th</sup> century in Deccan had already displayed the changes. Deccani style changed from the Tughluq by the middle of 15<sup>th</sup> century when the Bahmani style had taken in the Iranian style in their art and architecture.

### **8.2.2 Architectural features:-**

The Deccani architecture reflected the ties between Bijapur and Srirangapattana with the central part of Safavid from the mid-15<sup>th</sup> century onwards. In the palaces and religious buildings built by later Bahmani and later on the Baridis, the influence from Middle East is noticeable. The monuments constructed in that era had many styles which were not from the local architectural style. Some examples are the entrances and concentric planning of the forts in Bijapur reflect the high level of sophistication with which the construction took place. Coloured tiles were imported from Iran and used for decoration along with the Calligraphic decorations in the palaces, forts and religious places. The Adilshahi architecture has used the vaulting system especially in the Jami mosque and Gol Gumbaz in Bijapur which are excellent constructional achievement of that period. Jami mosque's Mihrab has Safavid motifs which show the deep relationship between the two realms.<sup>3</sup>

### **8.2.3 Temples:-**

The architectural influences were not specific only to the constructions done by the Muslims. In temples built by the Maratha architects there are a lot of Mughal-style architectural elements. The cusped arches in the walls and niches of the temples show how the new style has been used in the temples even though the

Hindu temples have their own norms for construction which shows the depth of the influence.<sup>4</sup>

#### **8.2.4 Miniature painting:-**

In the early 17<sup>th</sup> century in Deccani paintings the blend of Safavid style with the native style and technique is very noticeable. In the miniature paintings the different facial types, attires, and the calligraphic lines that belong to the Tabriz School are presented in an elegant manner. In some of the paintings in Bijapur also the elements of Iranian paintings are evident especially in the paintings that belonged to the period of Ibrahim II, Muhammad and Ali II.<sup>5</sup>

The paintings representing courtiers, royal characters like the princes, religious men and other are presented in a setting that looks like paradise-like garden and this setting is characteristic feature of the Isfahan School of art. Life in the royal courts, leisure activities painted using very bright colours making the composition lively and the arabesque in the calligraphic works are all the trademarks of Safavid style of painting.

Up to the end of 17<sup>th</sup> century the Safavid style of painting was followed in Bijapur and later the Mughal art's influence made the artists change the style of painting. So the complete tradition of painting was changed due to this in a region that had a foreign tradition in fine arts earlier.<sup>6</sup>

#### **8.2.5 Daria Daulat Bagh:-**

This study has thrown light on many important facts that has not been discussed earlier in any other research study. These facts are summarized in this section. Firstly the paintings in Daria Daulat Bagh are probably a unique set of paintings because earlier there were no historical paintings that depicted important events portrayed in this region. Therefore Tipu Sultan can be considered as a pioneer for encouraging artists to portray historical events through the form of art in Karnataka. The local artists who have created the murals are not from Srirangapatattana alone but from different parts of Karnataka and so the painting has a style that is wide ranging but the paintings belong to the old Mysore traditional school of painting. The murals in Daria Daulat Bagh do not depicting the social and cultural



life of the society of that era instead they were used as material for promoting information for political purposes during Tipu Sultan's time. As the murals were repainted many times there is a possibility that the current murals in Daria Daulat Bagh may not be the original painting. There are some unidentified small portraits and the figures depicted in these portraits might be the subordinates of Hyder Ali and Tipu Sultan. The paintings of Chehel Sotun have influenced the artists to paint similar battle scene paintings at Daria Daulat Bagh and the manuscript *The Shahnama of Ferdowsi* has also played a role in influencing the artists to paint in a non-traditional style.<sup>7</sup>

Tipu Sultan's contact with Iran has been recorded in history. The Prince of Iran had taken refuge in Srirangapattana after he had quarreled with his father. Tipu Sultan gave him a warm welcome and treated him with honour and dignity by making arrangements for his stay in Ganjam. Tipu Sultan visited him often and when he was about to leave Tipu Sultan conveyed to the young prince his wish for further relationship with Iran for trade and politics as follows: "*After you have made arrangement regarding the capital of the Sultanate of Persia, it is my wish that you and I in concert with Zaman Shah should endeavor to regulate and put in order the countries of Hindustan and Dekhan.*" The prince was in agreement with the proposal and gave assurance in that regard (Buchanan 1807:70). As Tipu's military was not very strong this alliance was very important to Tipu and so a letter was dispatched by Tipu to the Shah of Iran and Tipu's agent Nurullah was sent to impress the Shah to strengthen the ties between the two nations. The British instigated the Shah based on the Shia-Sunni difference (Ali: [www.tipusultan.org](http://www.tipusultan.org)).

The British who were powerful used their diplomacy and the French revolution were two major factors that marred the strategies that Tipu tried for strengthening his political contacts and defense system. While Tipu's plans were being eliminated by a series of political events the British were gaining access and strength in India to ascend into a powerful entity. Though it is doubtful if Iran and Srirangapattana would have had a political alliance but Tipu was influenced by Iran's administrative policies which were reflected in his attitude and administrative skills that he employed to control the region.<sup>8</sup>

It is possible for one to believe that in Daria Daulat Bagh the original paintings resembled the culture of Persia as these paintings were ordered to be made just as the paintings in the palace in Iran and they were replicated to show that the Persian culture and heritage was being followed in Srirangapattana.<sup>9</sup>

The paintings were painted by the local artists but the paintings have not followed the theme and composition usually adhered to in traditional paintings of Karnataka. In Karnataka for the first time the theme for Battle has been portrayed in a mural. Even though there may be many explanations given for the theme of battle researchers feel this was either because Tipu was following the Mughal's way of portraying the battle or it is also possible that he was following the way *Shahnama* of *Firdowsi* depicted battle scenes in miniatures because there is evidence that he had a copy of it in his library with illustrations of battle scenes (Pal 1990:82). Historians feel Tipu might have discussed these paintings with the artists before they executed the task.<sup>10</sup>

Duke of Clarence and J.D.Rees visited Daria Daulat Bagh and Rees reported that, he had not seen anything like that in any other place in India. The beautifully decorated palace was comparable to the palaces in Isfahan (Parsons 1931: 99). Chehel sotun palace of Iran is remarkable and on the walls the frescos portray the life in the court, Safavid princes' victories and other historical events. His battle of Chaldoran( Karnal) (Photograph 291) is painted in such a way that it might have been the model for depicting the battle scene on Srirangapattana.<sup>11</sup>

There is an inscription that states that the decoration and frescos were completed in 1647 and it is believed that the paintings were commissioned by Nader Shah. Many of the painting do not have any explanation as to what they are depicting.<sup>12</sup>

The resemblance of Daria Daulat Bagh and Chehel Sotun is noteworthy (Photograph 297, 298). In Daria Daulat Bagh the Persian style has been followed in the construction of the garden. There is a small water pool in front of the palace in which the reflection of the pillars can be seen just as it is in Chehel Sotun. The Chehel Sotun Palace has 20 pillars while Daria Daulat Bagh has 28 and the façade decoration is very similar to the Chehe Sotun Palace. Even the building plan is similar for both these buildings (Photograph 299).<sup>13</sup>

The influence of Islamic art and architecture can be seen in both Chehl Sotun and Daria Daulat Bagh. For example the entrance, decorations, structure of the corridors, the paintings and other features like the garden, the pool in front of the palace are common in both the buildings though these features are also present in other past monuments as well in both the countries. The murals or wall paintings in both Daria Daulat Bagh and Chehel Sotun have followed similar methodology and their looks are similar to the miniature paintings.<sup>14</sup>

An in depth research of both the monuments namely Chehel sotun and Daria Daulat Bagh especially the study of paintings in both the palaces have been conducted from an eight angled perspective.

The historical subject was the theme in both Chehel Sotun palace and Daria Daulat Bagh breaking the traditions for the first time. The paintings depicting nobles, life of the royal families and the monarchs, banquets, hunts, life of the Muslims, Europeans and their life and so on. The research study shows that the artists who have executed the paintings were part of an association and they lived in Isfahan and Srirangapattana respectively.

The research has also established the fact that these paintings were influenced by other cultures. For example in Chehel sotun Palace the paintings have had the influence of the Dutch, British, Indian and French style of painting whereas in Daria Daulat Bagh the paintings have been influenced by British, Persian and French styles. In the case of the paintings in Daria Daulat Bagh there is a proof that Tipu Sultan had interacted with the Persians both before and after the paintings were commissioned. During the interactions both cultural and political issues were discussed and the Persian influence can be seen in both the theme and composition. This study has also given the basic facts about the kind of clothes people wore in that era, their costumes, hat, hair style, jewelry, dance, the layout of the houses; the musical instruments used which is very important.

The research has shown both the Iranian and Indian painters as colourists with excellent capabilities. The painters were able to place or arrange the colours in such a way that their paintings' appearance is exceptional. This is only because of the correct quantity and also because of the quality of the pigments used.

Miniaturists in Persia had the capacity to convert a two dimensional picture into an impressive space by splitting the available space for expressing the message intended. The space' time, colour, shape and place are very unique because there is a separate narrative in each corner whose content is completely different from the other corners. The visitor is delighted because the space is connected morphologically, the way brushes are used, the finishing of faces, the handling of the finishing in clothes, the colouring of the clothes, etc,. In this study it is established that in Chehel sotun and Daria Daula Bagh this kind of approach is seen on the wall paintings.

In Persian painting there is no perspective; to make an object look as if it is far away or nearby the forms of the object and colours used for the objects creates this impression. A careful study of the paintings in this research has helped to understand these plans and also classify them.

In this study the researcher has thrown light on the aesthetic features of the Persian paintings. The way of expression and the arrangement of the objects have been thought about carefully by the artist. Every figure is independent from the other but it is well related to the other elements in the composition. A viewer therefore gets to see some of the figures which have a different state that play the role of a figure and also represents something in the narrative. The paintings are basically two dimensional forms which are composed of brilliant as well as flat colours.

The Battle scenes are available in the interior walls of Chehel Sotun where as in the case of Daria Daulat Bagh it is on the exterior wall. But both the places have similar plural patterns and gilding work used primarily for decoration. (Photograph 300, 301) So this research shows that the decoration in Daria Daulat Bagh has been in lines of Chehel Sotun because of the clearly identifiable resemblance.<sup>15</sup>

There is evidence that Hyder Ali's connection with Persia was very strong. A delegation was sent by him to Persia in 1775 A.D. headed by Shah Nurullah who was officially in charge of recruitment for the army. He was given the permission by Haider Ali to bring at least a thousand men and horses when he came back to India. He was very successful in his mission and the ambassadors sent by Haider Ali visited Shiraz and Isfahan in Iran. It is possible that they had seen the paintings in the palaces of Iran and had shared the information with Hyder Ali. After the first contingent

reached Srirangapattana Haider Ali sent another delegation in the next year to obtain more manpower for the army.<sup>16</sup>

The Muslim rulers in Mysore were great believers of Islam and they considered themselves to be at par with the Muslims of Persia. Persian language was the official language in the courts of Mysore during the time of Tipu Sultan. There were many books written in Persian language during this period especially biographies and the largest collection of Persian books were found in Tipu's library.<sup>17</sup>

Tipu had many miniature paintings of Sufi saints as he was a firm believer of Sufi culture. A disciple of Hazzrat Tabl-e Alam Badshah, Hazrat Tawakkal Mastan a Sufi saint, had left Arabia and had resettled in India with some followers of Hazzrat Tabl-e Alam Badshah like Hazrat Tipu Mastan and Hazrat Tawakkal Mastan himself. He had gone to Bangalore during the reign of Hyder Ali and Tipu Sultan. In Bangalore the younger brother of Hameed Shah Qadri, Hazrat Mohibullah Qadari a Sufi saint, is buried because he died by fighting in a war shoulder to shoulder with Tipu's army. In the battle field his headless body was discovered. 'Durgah' of Besar Wali Shahi is the tomb of this saint and history shows that many such Sufi saints have supported Tipu and involved actively in the wars. (Azer 1982: 32). It is also a fact that Tipu's thoughts and ideas have been recorded in Persian.<sup>18</sup>

Tipu had ordered a very grand throne to be made in 1788. The throne had a canopy bordered by pearls strung on gold and on the top of the canopy a Huma bird prevailed. Huma is a mythical bird of Persia and it is believed that on whoever the shadow of the bird fell he would ascend the throne. It is also believed that the bird alights only for a minute. Tipu Sultan in the belief that he would get the blessings of the Huma bird and be on the throne for a long period, he got his throne made. But the fact is that he never ascended the throne.

Tipu's love for poetry was evident based on the collection of books on poetry that were there in his library. There were a set of books available in his library that was written by Poet Sadi who is held in great esteem even to this day in Iran. Moshlehuddin Shaikh Sadi of the 13<sup>th</sup> century, hailed from Shiraz to South of Iran. As a youth he helped in fighting against the Christians and the Hindus and in his later years he was taken as a prisoner and made to work in the forts of Tripoli. (Kirmani

1997:178). Tipu was influenced by Sadi as this was evident in the dreams that Tipu had recorded by himself. When both the poetry and Tipu's dreams are compared the similarity is strikingly identical. This shows that Tipu wanted to be associated with the Persian saints and he wanted to be considered as a thinker and a person who could predict future events like a Persian saint. Tipu's dream can be understood if both these works are compared.<sup>19</sup>

On the whole this thesis can be summarized to declare that the influence and similarity of Islamic Art and Architecture in Bijapur and Srirangapattana is a very unique phenomenon. Both these places were always under a lot of political conflicts and still the rulers in the respective regions have shown abundant interest in developing their regions with unique art and architecture like, mosques, palaces, forts, secular buildings, gardens, temples and decorate them with the finest art of that era. If this study is viewed from the angle of art and architecture specific to Bijapur and Srirangapattana there has been some revelations that were not available in the previous studies. However this study is not an exhaustive research and there is scope for a lot of research to be done further to understand the influence of Islamic art and architecture better. This study can help the future research scholars to take up this kind of research so that more angles can be approached for a deeper understanding of the subject. However my study covers only one aspect of the research study among several others.

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### 8.3 Notes and References:-

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- <sup>3.</sup> *Ibid*, p. 271.
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- <sup>7.</sup> Shekar, Veena., *Historical Paintings of Srirangapattana: A Stylistic Study*, Harman Publishing House, 2010, p. 103.
- <sup>8.</sup> *Ibid*, pp. 102-103.
- <sup>9.</sup> *Ibid*, p. 103.
- <sup>10.</sup> *Ibid.*, p. 103.
- <sup>11.</sup> *Ibid.*, p. 103.
- <sup>12.</sup> *Ibid.*, p. 103.
- <sup>13.</sup> *Ibid*, p. 104.
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- <sup>15.</sup> *Ibid*, p. 106.
- <sup>16.</sup> *Ibid*, pp. 106-107.
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Sl.No.	Name	Place of work	Country	Artist	Nature of the painting
1	Sultan Ibrahim Adil Shah II	Bijapur	India	attributed to the Bikaner painter	Portrait
2	procession of Sultan Ibrahim Adil Shah II	Bijapur	India	attributed to the Bikaner painter	Figurative
3	Stout courtier	Bijapur	India	attributed to the Bodleian painter	Figurative
4	Mullah	Bijapur	India	attributed to the Bodleian painter	Figurative
5	Sultan Ibrahim Adil Shah II holding castanets	Bijapur	India	attributed to the Bodleian painter	Figurative
6	Sultan Ibrahim Adil Shah II venerates a learned sufi	Bijapur	India	written attributed to the painter Ali Reza	Figurative
7	Sultan Muhammad Adil Shah	Bijapur	India	attributed to the Bodleian painter working with a Mughal painter	Figurative in nature
8	Darbar of Sultan Muhammad Adil Shah	Bijapur	India	inscribed as the work of Muhammad Khan	Figurative
9	Sultan Ali Adil Shah II shooting an arrow at a tiger	Bijapur	India	attributed to the Bombay painter	Figurative and fauna
10	Sultan Ibrahim Adil Shah II hawking	Bijapur	India		Mounted portrait
11	Sultan Ibrahim Adil Shah II riding an elephant	Bijapur	India		Flora and fauna
12	Sultan Ibrahim Adil Shah's favourite elephant Atash Khan	Bijapur	India		Flora and fauna
13	Groom calming a horse,	Bijapur	India		Flora and fauna
14	Yogini	Bijapur	India		Mounted portrait
15	Siesta	Bijapur	India	attributed to the Dublin painter	Mounted portrait
16	Ascetic visited by a yogini	Bijapur	India	attributed to the Dublin painter	Mounted portrait, flora and fauna
17	Sultan Muhammad Adil Shah and Ikhlas Khan riding an elephant	Bijapur	India	Haidar Ali and Ibrahim Khan	Figurative, fauna
18	Decorated floral fantasy	Bijapur	India	Ibrahim Khan	flora
19	Decorated floral vase	Bijapur	India	Ibrahim Khan	flora
20	Sultan Ali Adil Shah II with a courtesan	Bijapur	India	Botticelli	Figurative mounted

21	Darbar of Sultan Muhammad Adil Shah, inscribed as the work of Muhammad Khan	Bijapur	India	son of Miyan Chand	Figurative
22	Sultan Ibrahim Adil Shah II playing tanbur	Bijapur	India	Farrukh Beg	Figurative, landscape
23	Deer hunt	Bijapur	India		Landscape, fauna figurative
24	Starving horse harassed by birds	Bijapur	India		Fauna figurative
25	Panel 1, western wall, Daria Daulat Bagh	Srirangapattana	India		War scape
26	Panel 2, western wall, Daria Daulat Bagh	Srirangapattana	India		War scape
27	panel 3, western wall, Daria Daulat Bagh	Srirangapattana	India		War scape
28	panel 4, western wall, Daria Daulat Bagh	Srirangapattana	India		War scape
29	Panel 1, Eastern wall, Daria Daulat Bagh	Srirangapattana	India		Historical events
30	Panel 2, Eastern wall, Daria Daulat Bagh	Srirangapattana	India		Historical events
31	Rani of Chittoor	Daria Daulat Bagh, Srirangapattana	India		Historical event
32	Panel of Mohammad Ali, Eastern wall	Daria Daulat Bagh, Srirangapattana	India		Historical event
33	Panel of Raja of Raja of Tanjore Eastern wall	Daria Daulat Bagh, Srirangapattana	India		Historical event
34	Processional scene with Amar Singh, ruler of Thanjavur (Tanjore) and Sarabhoji	Daria Daulat Bagh, Srirangapattana	India		Historical event
35	Panel of Krishnaraja Wodeyar III, Eastern wall	Daria Daulat Bagh, Srirangapattana	India		Historical event
36	Panel of Madakeri Nayak, Eastern wall	Daria Daulat Bagh, Srirangapattana	India		Historical event
37	Panel of a caparisoned elephant, Eastern wall	Daria Daulat Bagh, Srirangapattana	India		Historical event
38	Panel of a queen smoking her hookah, Eastern wall	Daria Daulat Bagh, Srirangapattana	India		Historical event
39	Maharana Ari Singh goes to worship	Srirangapattana	India		Figurative landscape

40	Karnik Nallapa in the court of Krishnaraja Wodeyar	, Mahadwara, Sibi, Tumkur Karnataka	India		Historical event
41	: The three brothers of Nallappa in the court of Hydar Ali	, Mahadwara, Sibi, Tumkur Karnataka	India		Historical event
42	:Forest scene	Sibi, Tumkur, Karnataka	India		landscape
50	Brahmin, his wife and child	Srirangapattana	India	attributed to an artist of Srirangapattana	Figurative
51	Barbad plays for Khosrow, Khamse Nizami		Iran	Mirza Ali	Figurative landscape
52	Complex palace scene		Iran	Mir Sayyid Ali	Figurative, landscape
53	Persian miniature from the Haft Awrangin	Mashhad	Iran	commissioned Ibrahim Mirza	Figurative landscape
54	Majnun in Layla's camp from the Freer Jami	Mashhad	Iran	attributed to Shaykh Muhammad	Figurative, landscape
55	lovers in landscape	mashhad or qazvin	Iran		Figurative, floral
56	Girl smoking	Isfahan	Iran	Muhammad Qasim Esfahan	figurative
57	Shahnameh Ferdowsi, Shiraz School	Shiraz	Iran		Life activities
58	Two lovers Reza Abbasi,	Isfahan	Iran	Reza Abbasi	Figurative
60	Youth and Dervish in conversation	Isfahan	Iran		Figurative landscape
61	Advice of the ascetic,	Isfahan	Iran		Figurative landscape
62	Rustam tries to lasso Afrasiabe	probabely Qazvin	Iran		Figurative landscape
63	Youth and Old Age	Tabriz	Iran		Figurative landscape
64	Shah Suleiman I and his courtiers	Isfahan	Iran		Darbar life
65	Young Portuguese	Isfahan	Iran	Reza Abbasi	Figurative, European style
66	Dervish holding a leaf Manuscript	Isfahan	Iran	Afzal-al-Hussain	Landscape, figurative
67	Heavenly mystic	Isfahan	Iran	Reza Abbasi	Figurative
68	A young man reading	Isfahan	Iran	Style of Reza Abbasi	Figurative
69	Convivial party	Isfahan	Iran	Safavid Dynasty	Figurative landscape
70	Muhammad Beyk Painter of Georgia	Isfahan	Iran	Reza Abbasi	Figurative

71	Study of a figure in a landscape	Isfahan	Iran	Reza Abbasi	Figurative, Landscape
72	A banquet for one guest	Central hall, Chehel Sotun Palace, Isfahan	Iran		Figurative, Landscape
73	A banquet for two guests	Central hall, Chehel Sotun Palace, Isfahan	Iran		Figurative, landscape
74	leaning prince	Central hall, Chehel Sotun Palace, Isfahan	Iran		Figurative, landscape
75	Shah Tahmasb receiving Humayun	Central hall, Chehel Sotun Palace, Isfahan	Iran	Indian Mughal	Historical event
76	Chaldoran War, Oil on plaster	Central hall, Chehel Sotun Palace, Isfahan	Iran	Sadiq ol-Va'd the Qajar period	Warscape
77	Shah Ismail at fighting against the Uzbek Shibak Khan	Central hall, Chehel Sotun Palace, Isfahan	Iran		Warscape
78	Conquest of India by Nader Shah Afshar	Central hall, Chehel Sotun Palace, Isfahan	Iran		Warscape
79	Shah Abbas I receiving Vali Mohammad Khan of Turkestan	Central hall, Chehel Sotun Palace, Isfahan	Iran		Historical event
80	Shah Abbas II receiving Nader Mohammad Khan, King's Turkestan	Central hall, Chehel Sotun Palace, Isfahan	Iran		Historical event
81	Shahnama illustrated, Bahram demonstrates his painting		Iran		Landscape figurative miniature
82	Shahnama illustrated, Bahram gur slays a dragon		Iran		Surreal landscape, figurative, flora and fauna
83	Shah-Tahmasp-I and Mughal Emperor Humayun meet	Central hall, Chehel Sotun Palace, Isfahan	Iran		Historical event
84	Shah Ismail fighting against Uzbek Shibak Khan	Central hall, Chehel Sotun Palace, Isfahan	Iran		warscape
85	Shah Abbas II receiving Nader Muhammad Khan, King of Turkestan	Central hall, Chehel Sotun Palace, Isfahan	Iran		Historical event
86	: Indian princess ready to burn herself in her husband's funerary	southeastern small room, chehel Sotun palace	Iran		Historical event

87	Khosro and Shiring, tempra on plaster	South eastern small room, Chehel Sotun Palace, Isfahan	Iran		Figurative landscape
88	Yuosuf and Zuleikha	South eastern small room, Chehel Sotun Palace, Isfahan	Iran		Figurative landscape
89	Shah Abbas I banquet	North eastern small room, Chehel Sotun Palace, Isfahan	Iran		Figurative landscape
90	Shah Abbas's banquest	South eastern small room, Chehel Sotun Palace, Isfahan	Iran		Figurative landscape
91	Iranian lady in foriegn dress	South eastern small room, Chehel Sotun Palace, Isfahan	Iran		Figurative, landscape
92	A rabbit hunt scene	Southern room in mirror hall, Chehel Sotun Palace, Isfahan	Iran		Figurative landscape
93	A European man accompanied by a dog	northern small iwan, Chehel Sotun Palace, Isfahan	Iran		Figurative, European style
94	A standing lady	northern small iwan, Chehel Sotun Palace, Isfahan	Iran		Figurative, European style



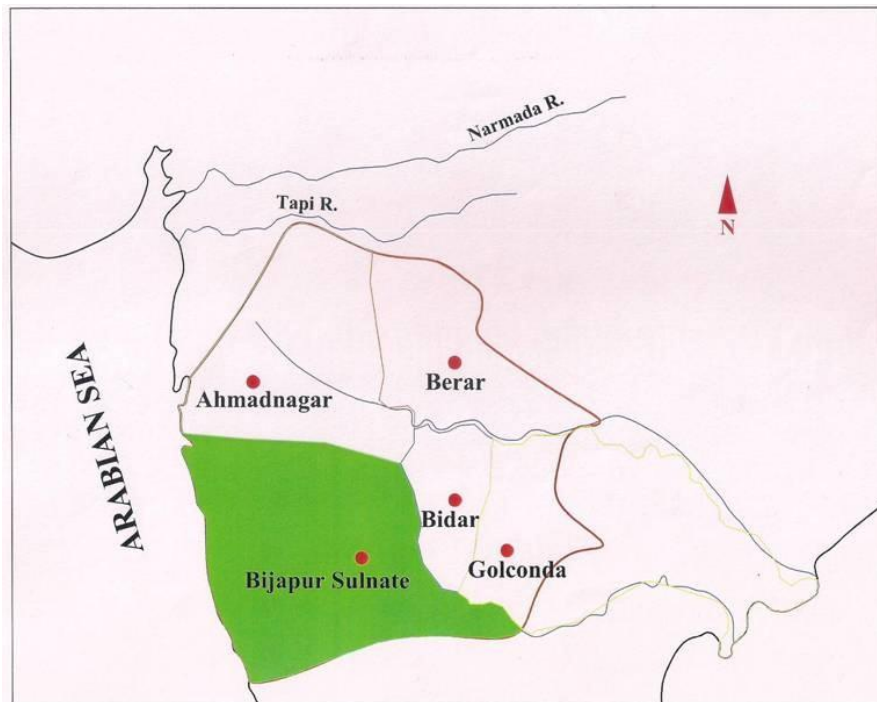
Map 1: Iran and India trade by land and see, photo from Google



Map 2: Safavid Empire, photo from Google.

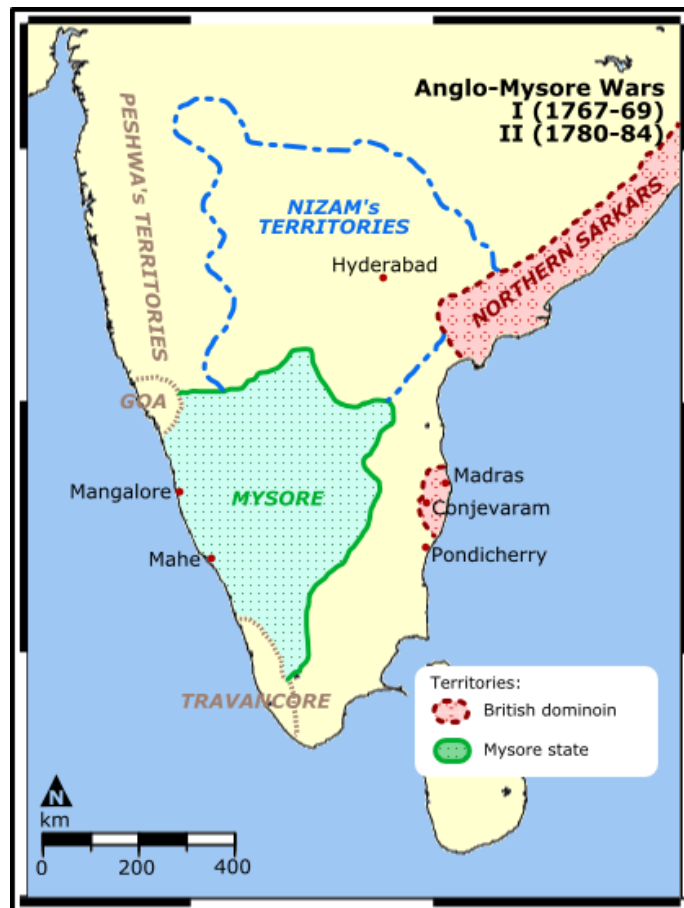


Map 3a: Bijapur in Karnataka state, photo from Google.

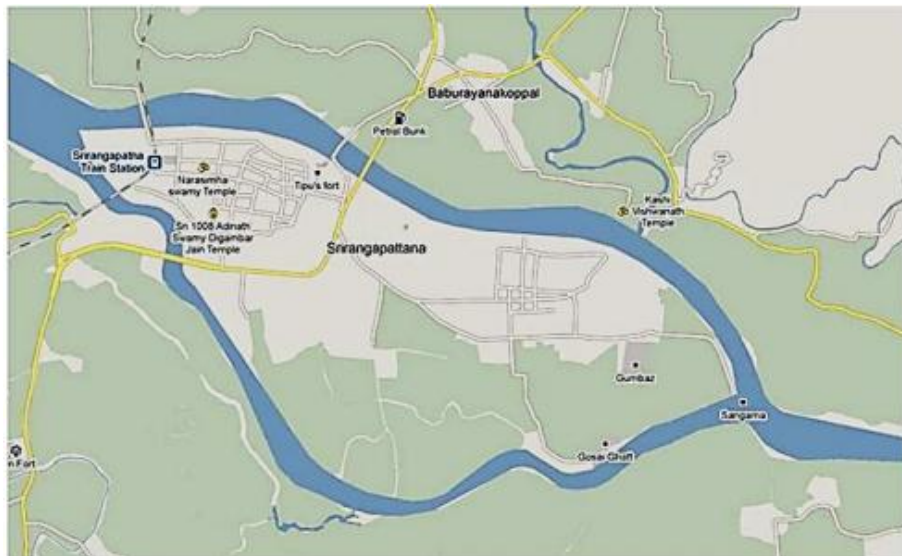


Map 3b: Deccan dynasty divided, photo from Google.





Map 4: Tipu Sultan territory, Karnataka, photo from Google.

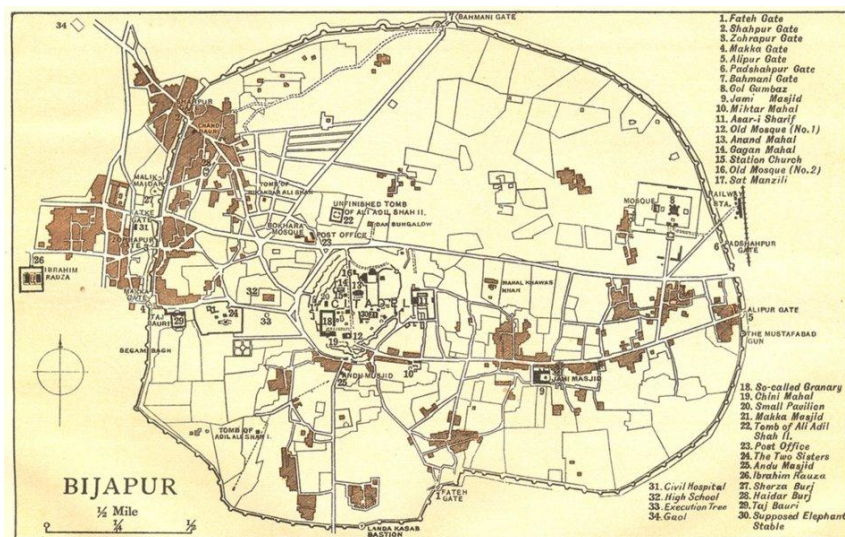


Map 5: Srirangapattana in map, Karnataka, photo from Google.

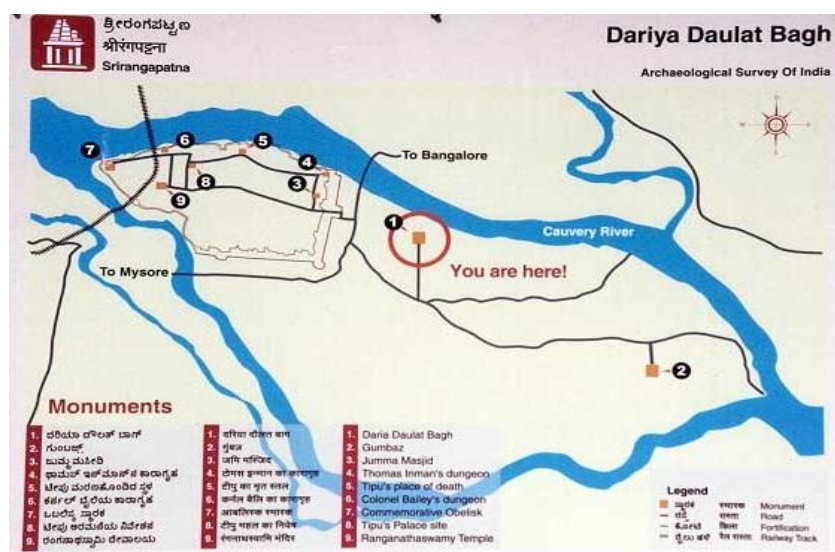




Map 6: Isfahan location in Iran, photo from Google.



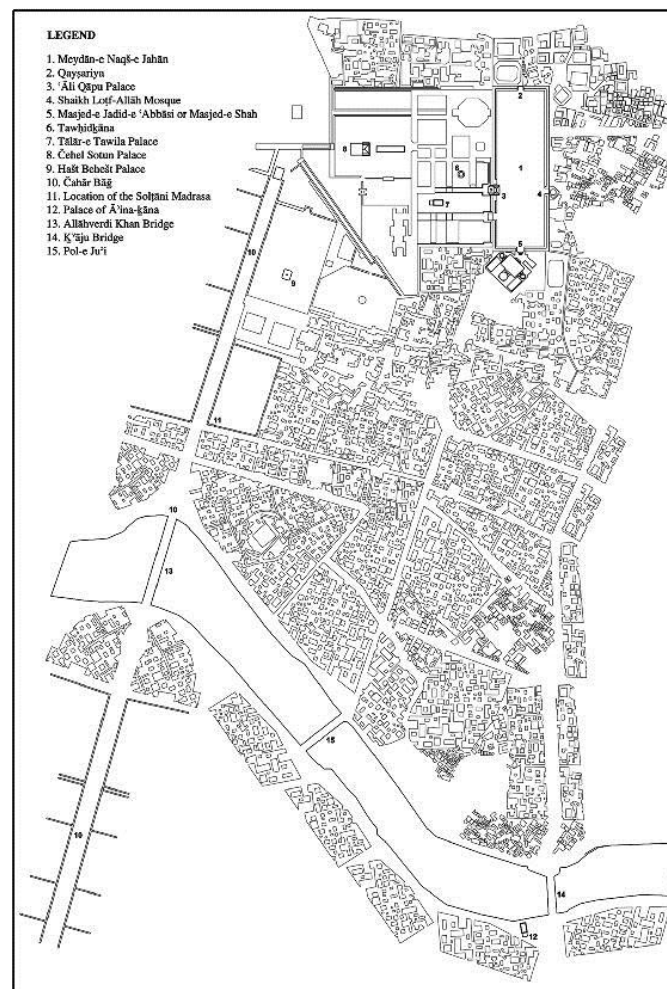
Map 7: Bijapur city and Historical monuments, photo from Google.



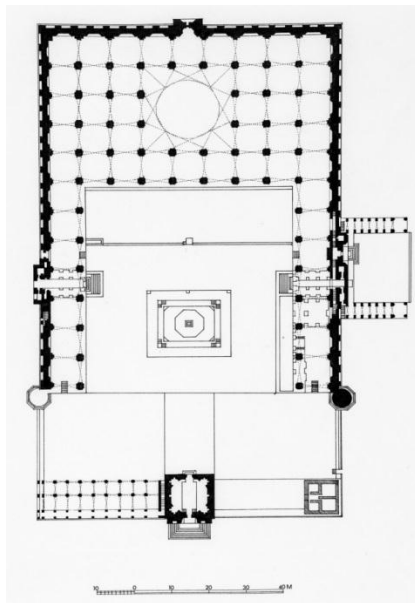
Map 8: Srirangapattana and Historical places, photo from Google.



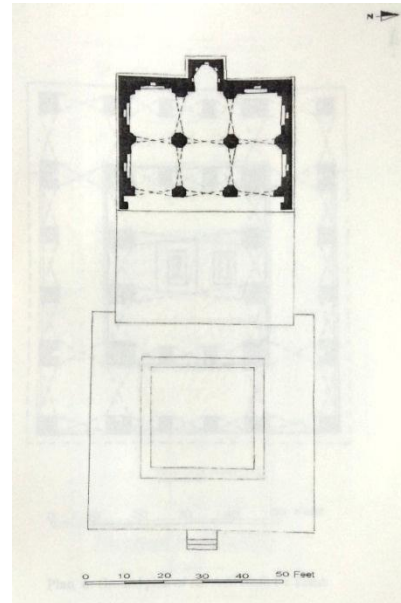
Map 9: Safavid Empire at the height of their power, Iran, photo from Google



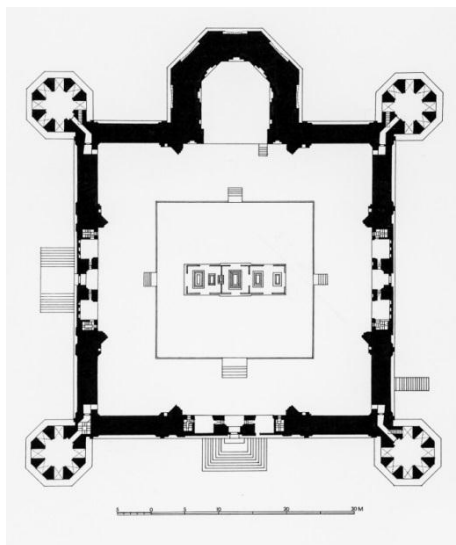
Map 9: Isfahan and Safavid monuments in map, photo from Google.



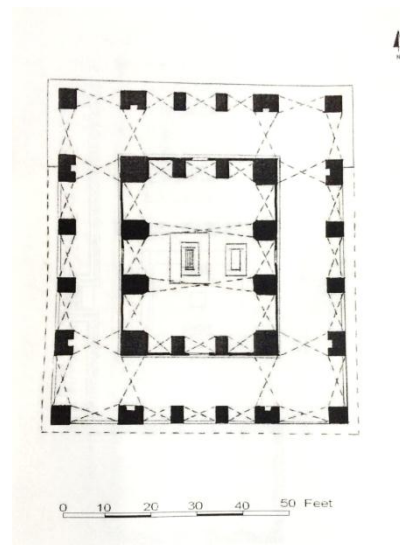
**Plan 1:** Ground plan of Jami Mosque, Bijapur (left), photo from Google.



**Plan 2:** Ground plan of Malik Jahan Begam Mosque, Bijapur (right), photo from Google.

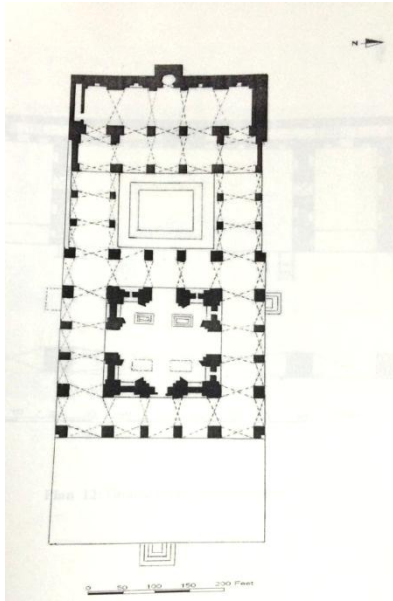


**Plan 3:** Ground plan of Gol Gumbaz, Bijapur (left), photo from Google.

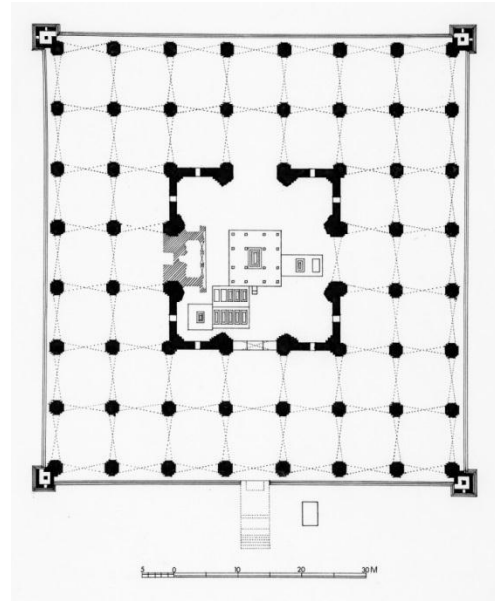


**Plan 4:** Tomb of Ali Adil Shah I's ground plan, Bijapur (right), photo from Google.

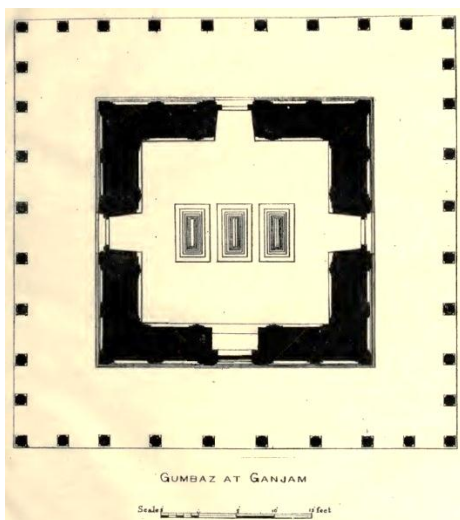




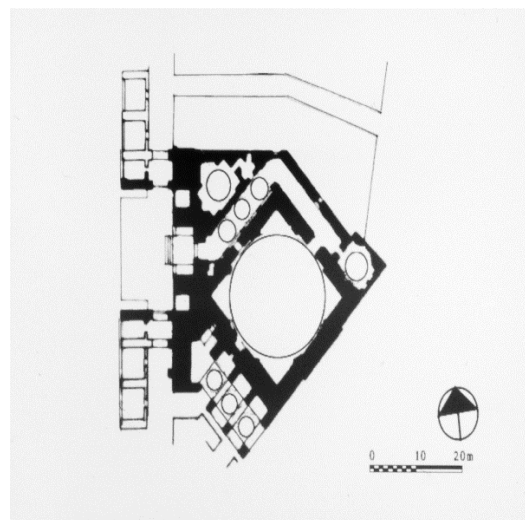
**Plan 5: Ground plan of Afzal Khan's cenotaph, Bijapur (left), photo from Google.**



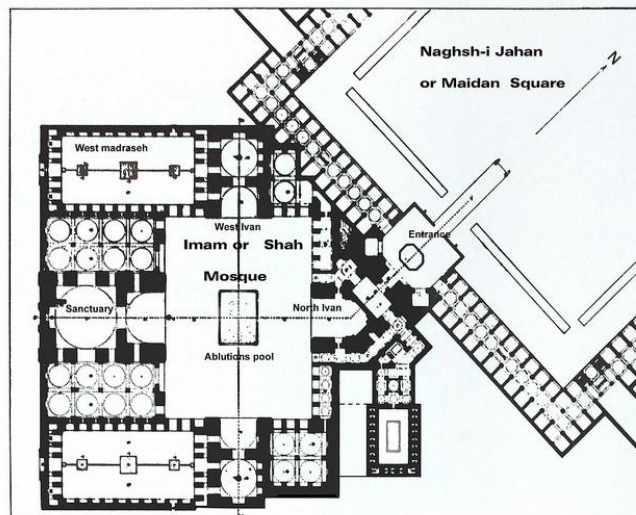
**Plan 6: Ground plan of Ali Adil Shah II's Tomb, Bijapur (right), photo from Google.**



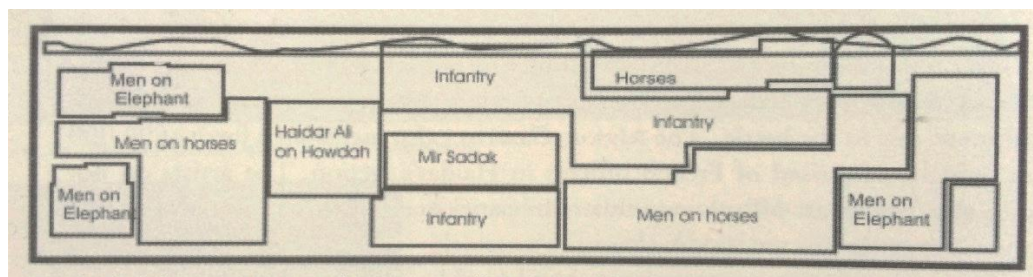
**Plan. 7: Tipu Gumbaz Ground plan, Srirangapattana (left), photo from Google.**



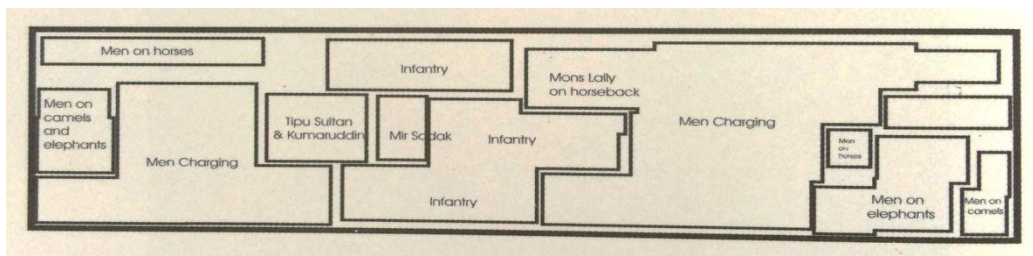
**Plan 8: Sheikh Lotfollah Mosque's ground plan, Srirangapattana (right), photo from google.**



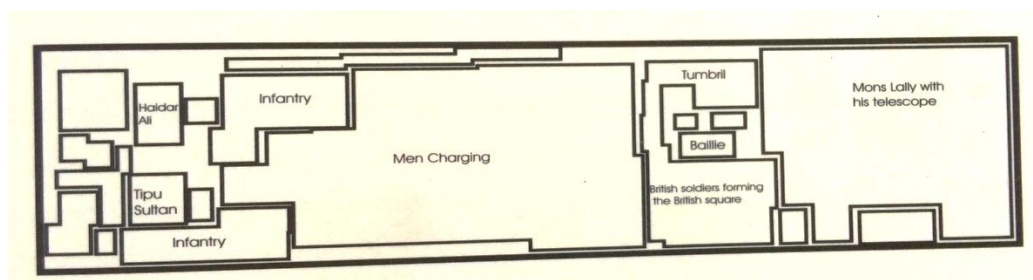
**Plan 9: Shah Mosque ground plan, Isfahan, Iran, photo from Google.**



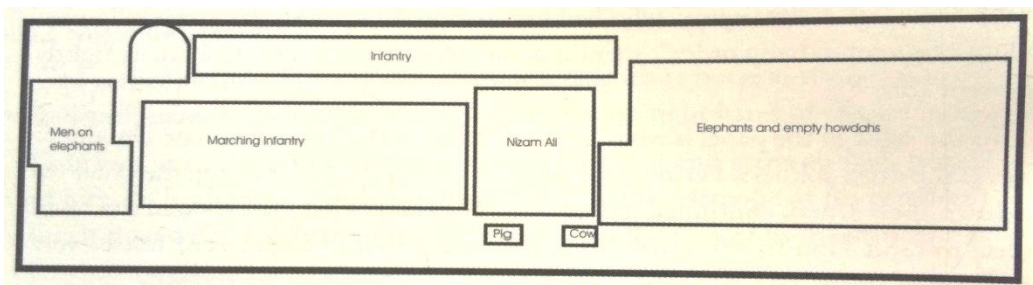
**Plan 10: Plan of composition, Panel 2- Western wall, Daria Daulat Bagh, Srirangapattana, photo from Shekar, V.'s book**



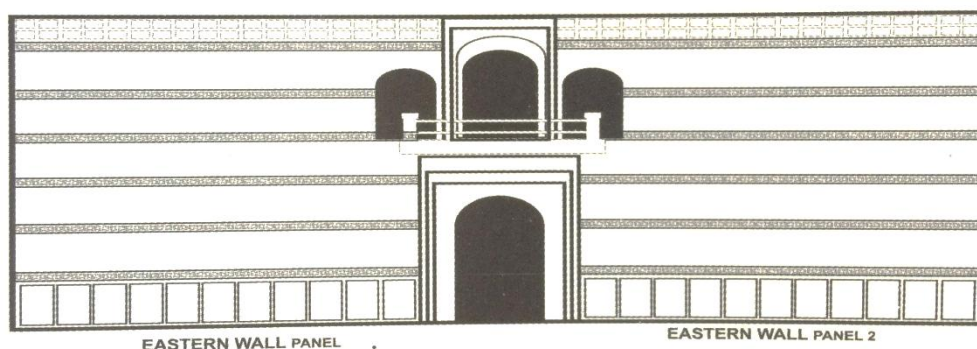
**Plan 11: Plan of composition, Panel 2- Western wall, Daria Daulat Bagh, Srirangapattana, photo from Shekar, V.'s book**



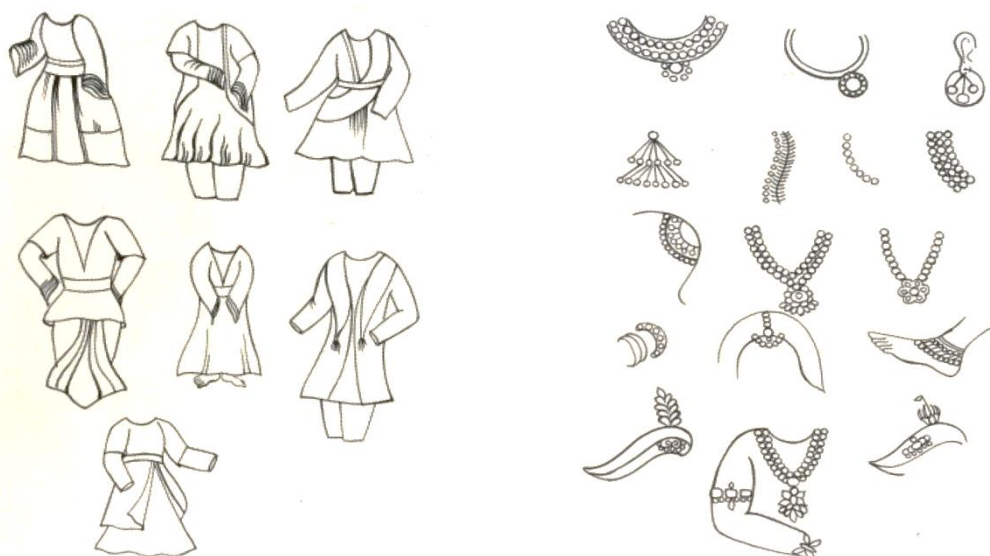
**Plan 12: Plan of composition, Panel 3- western wall, Daria Daulat Bagh, Srirangapattana, photo from Shekar, V.'s book**



**Plan 13: Plan of composition, Panel 4- western wall, Daria Daulat Bagh, Srirangapattana, photo from Shekar, V.'s book**



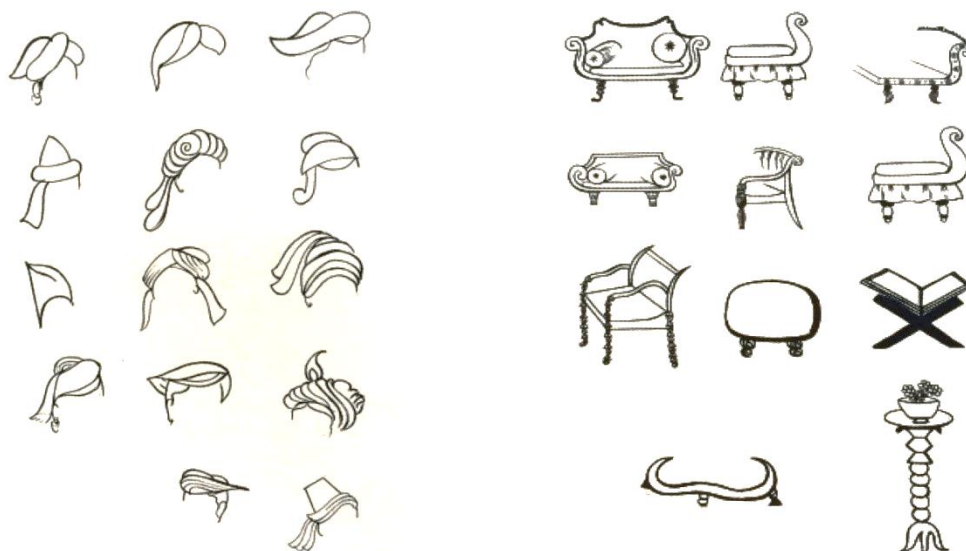
**Plan 14: Plan of placement, Eastern wall, Daria Daulat Bagh, Srirangapattana, photo from Shekar, V.'s book**



**Plan 15: Line drawing of customs seen in the eastern wall, Daria Daulat Bagh, Srirangapattana, photo from Shekar, V.'s Book**

**Plan 16: Line drawing of jewellery seen on the eastern wall, Daria Daulat Bagh, Srirangapattana, photo from Shekar, V.'s Book**





**Plan 17: Line drawing of turbans seen on the eastern wall, Daria Daulat Bagh, Srirangapattana (left), photo from Shekar, V.'s Book.**

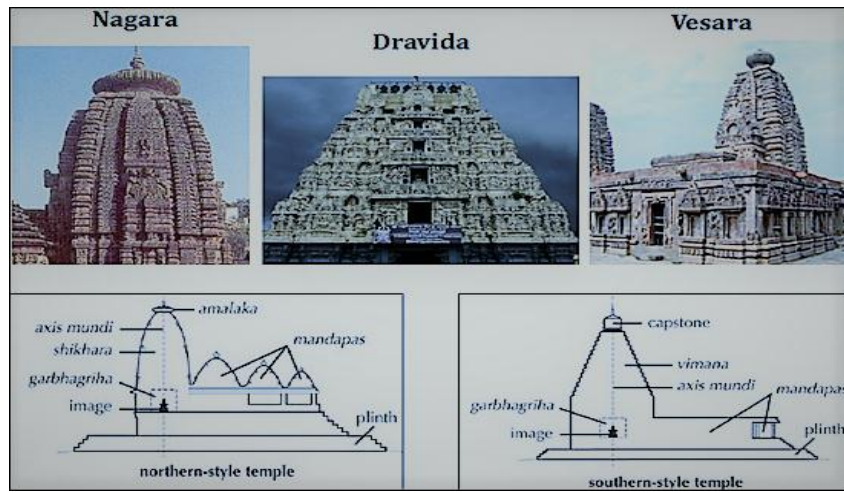
**Plan 18: Line drawing of furniture seen on the eastern wall, Daria Daulat Bagh Srirangapattana (right), photo from Shekar, V.'s Book.**



**Plan 19: Line drawing of furniture seen on the eastern wall, Daria Daulat Bagh, Srirangapattana (left), photo from Shekar, V.'s book**



**Plan 20: Saraihs, hooklas and other miscellaneous items as soon on the Eastern wall, Daria Daulat Bagh, Srirangapattana (right), photo from Shekar, V.'s book**

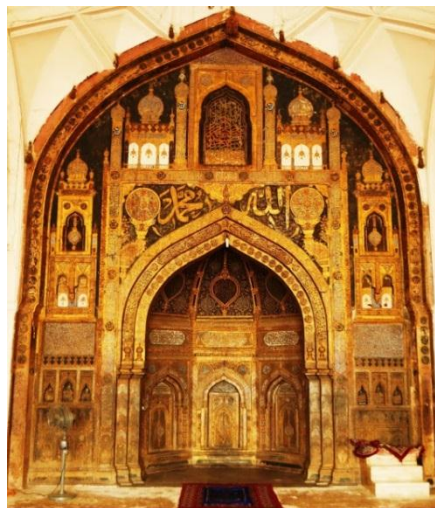


Photograph 1: Hindu style temples, photo from Google



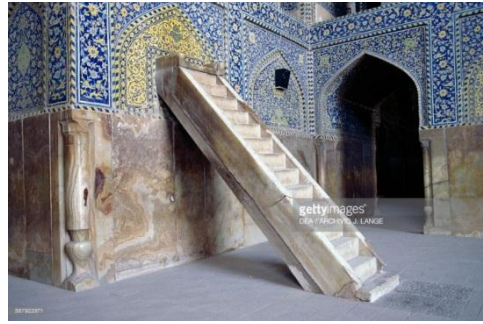
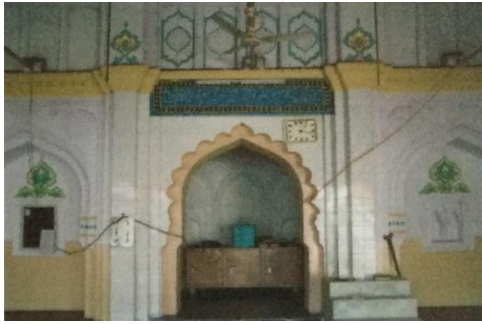
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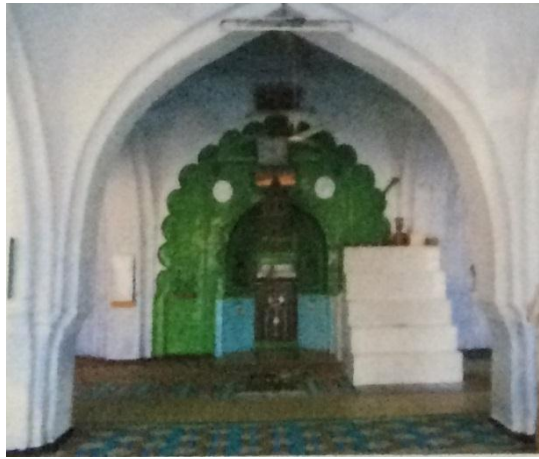
Photograph 4a: Mihrab of a mosque, [www.pinterest.com](http://www.pinterest.com)



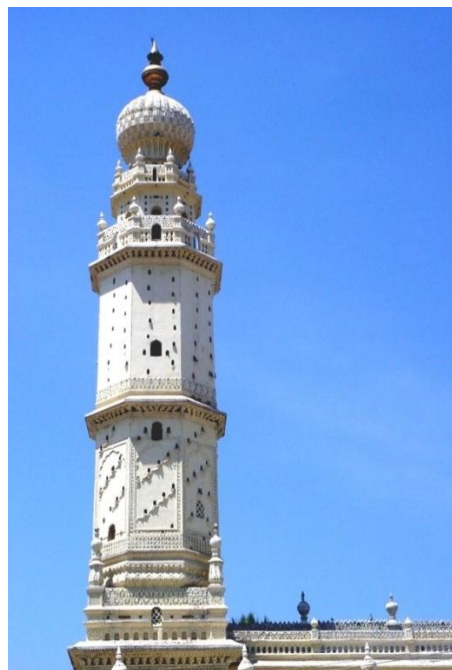


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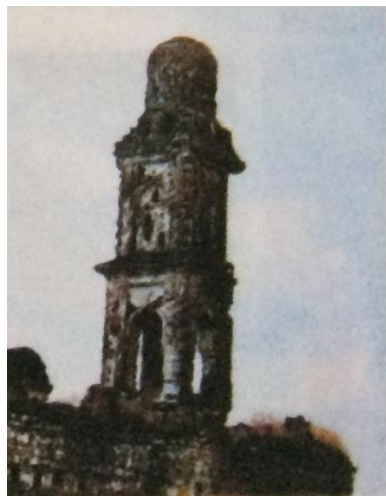
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**Photograph 9: Conventional petals of Gol Gumbaz, photo by me**



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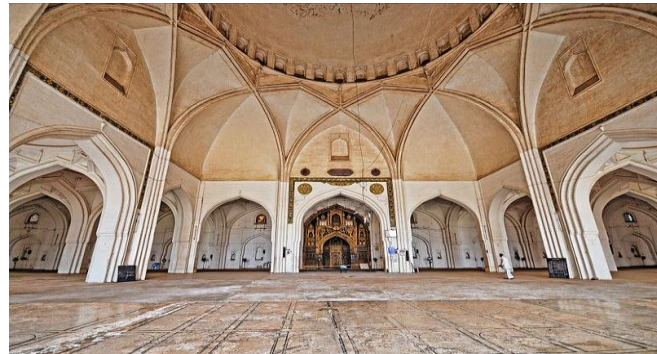
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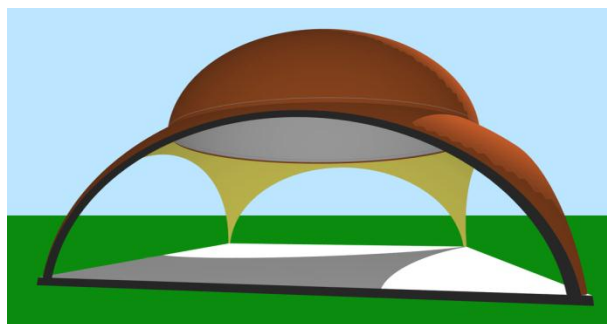
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**Photograph 13: Guldasta of Ibrahim Rauza, [www.goroadtrip.com](http://www.goroadtrip.com)**

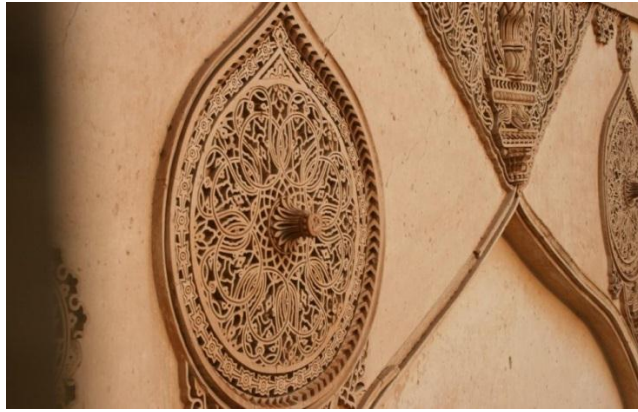


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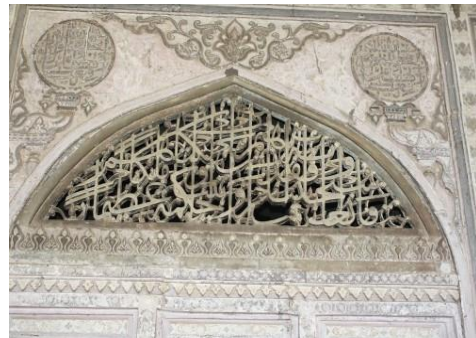




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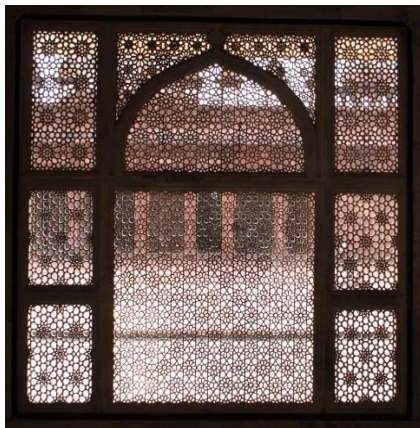
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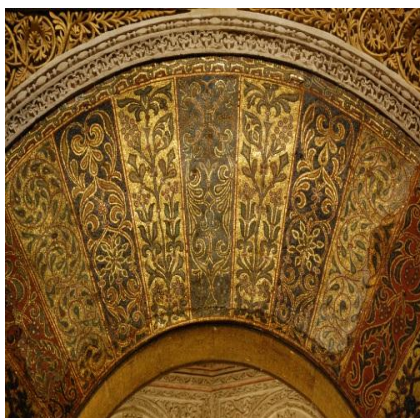


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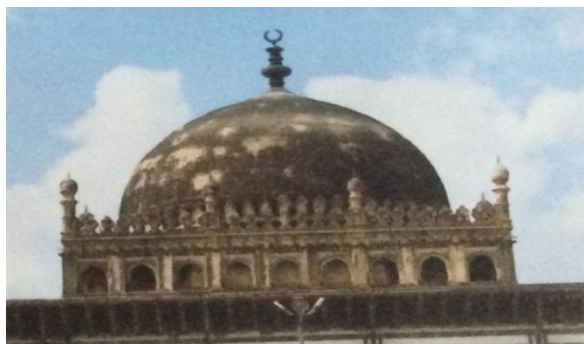




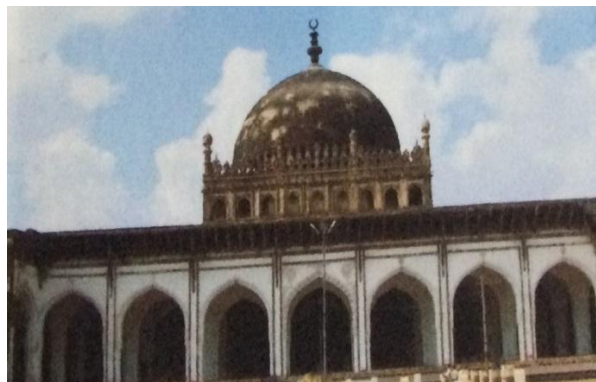
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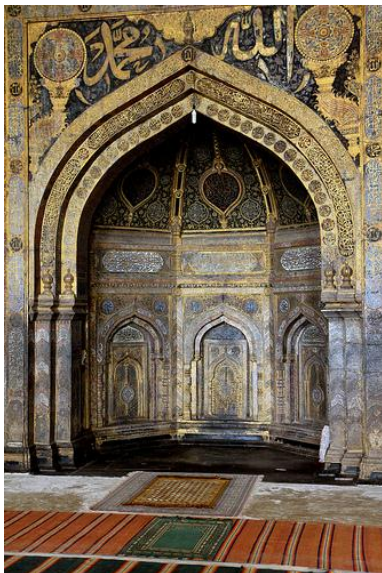
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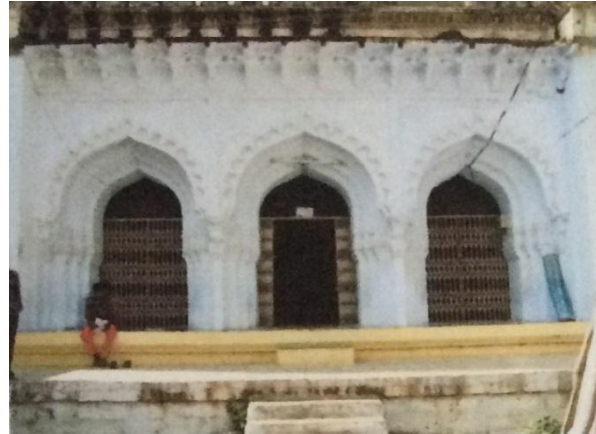
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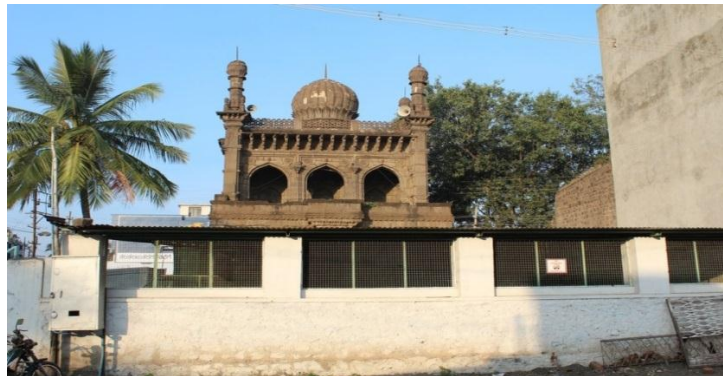
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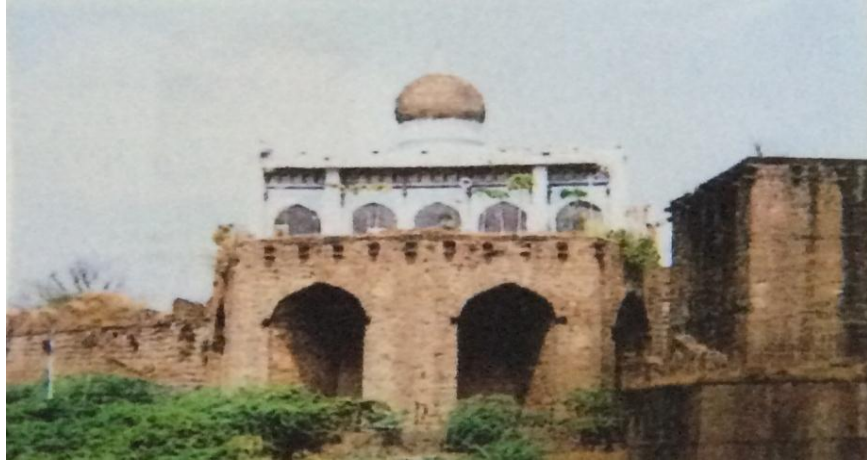
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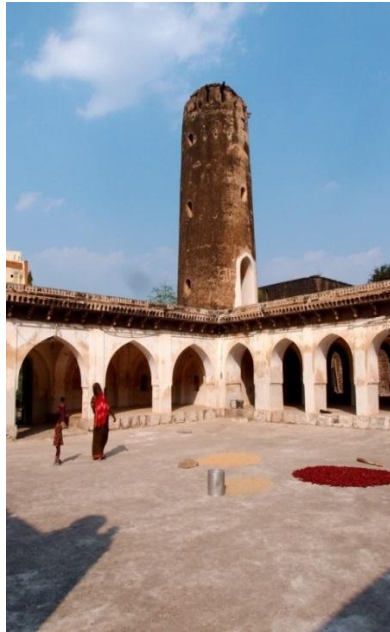


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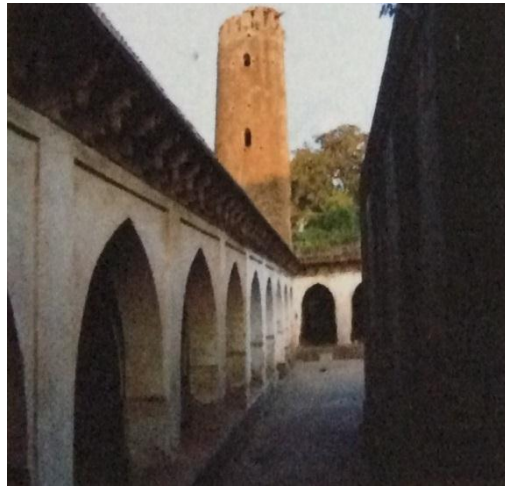


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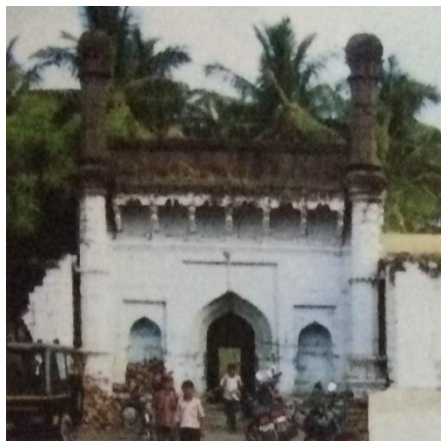




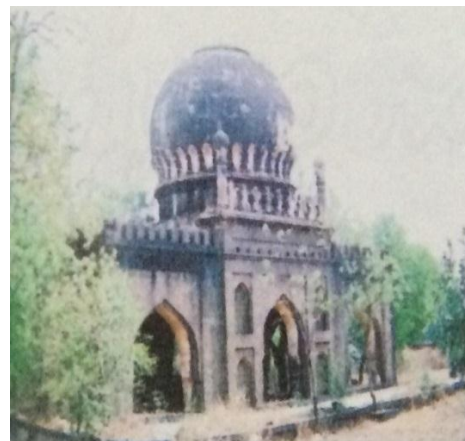
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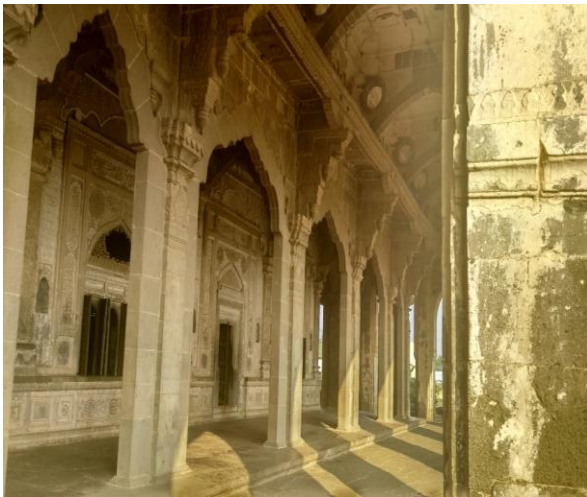
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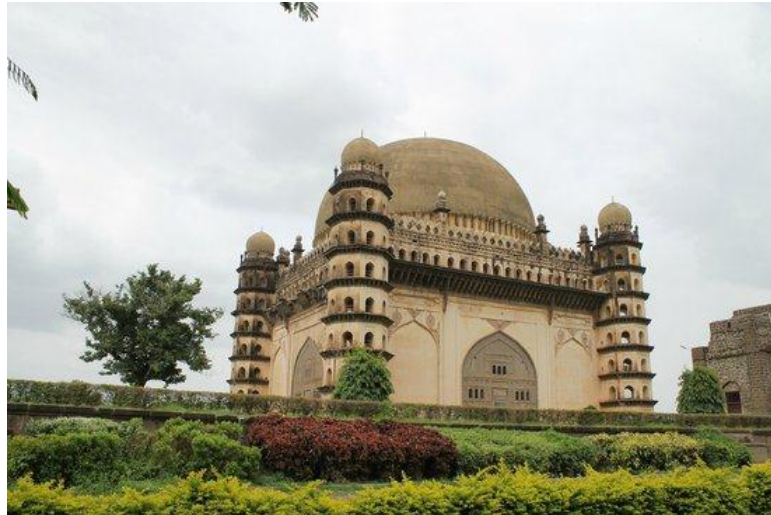
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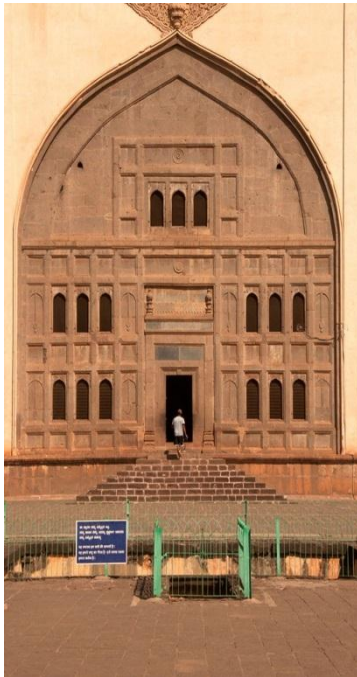
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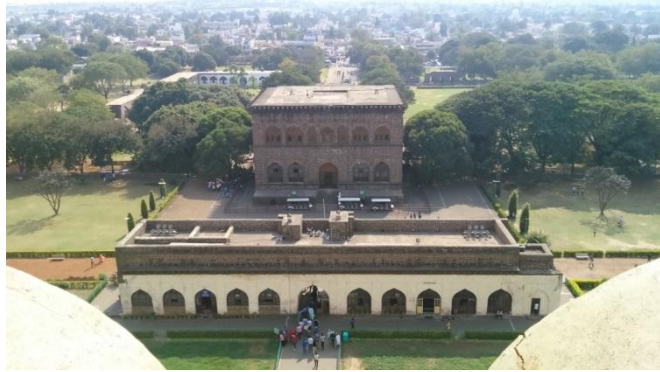


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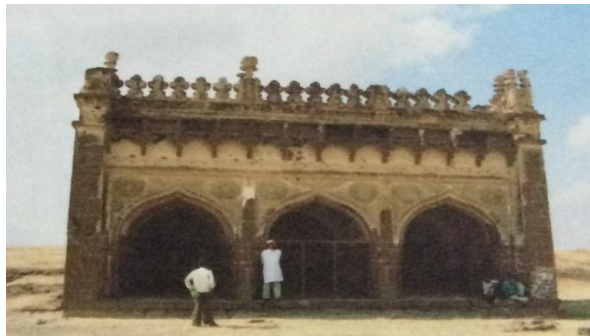
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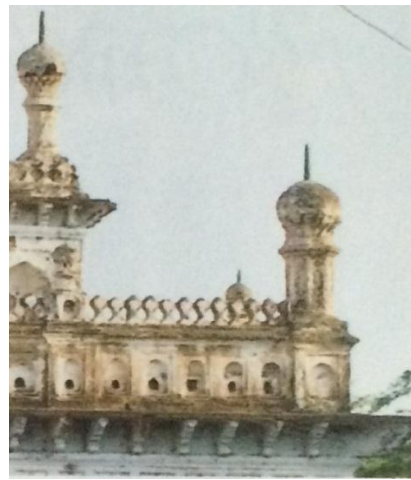
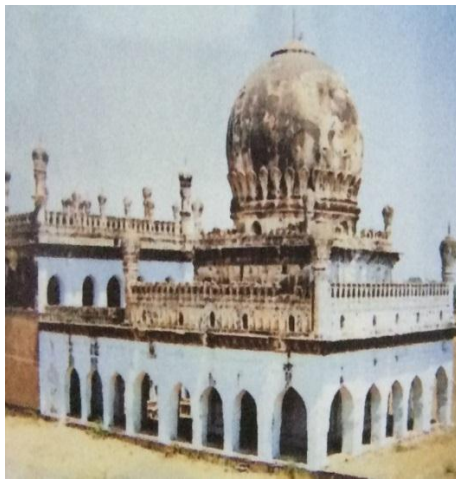
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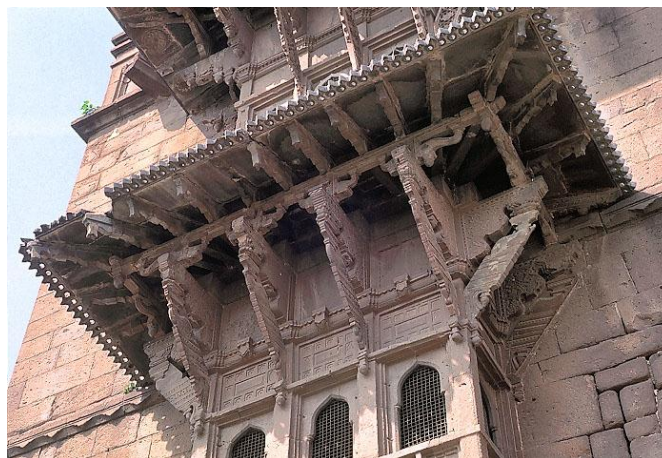


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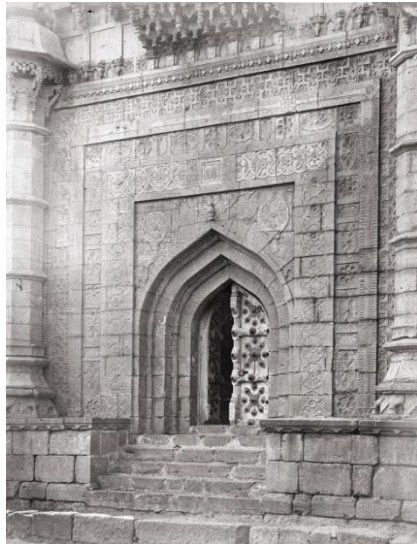


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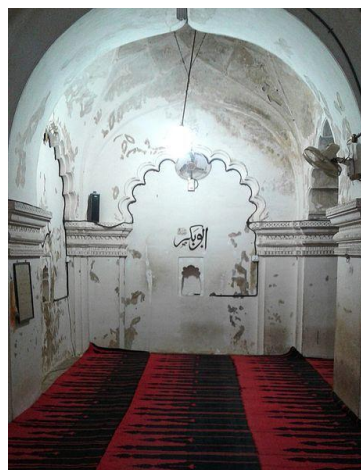




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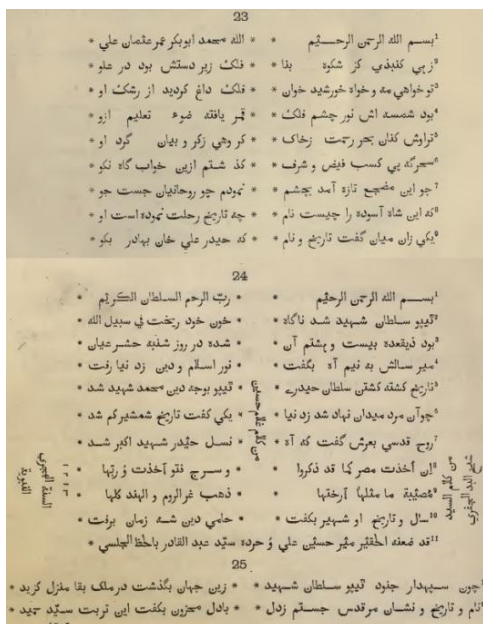
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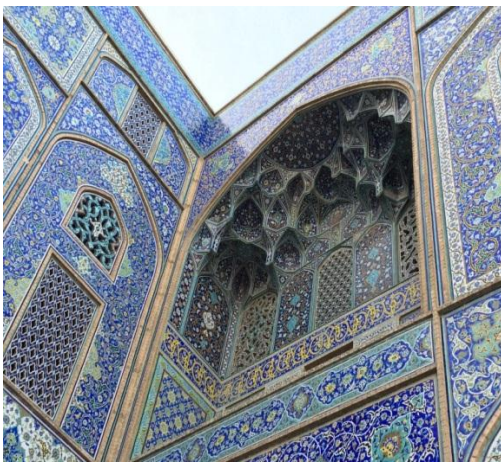




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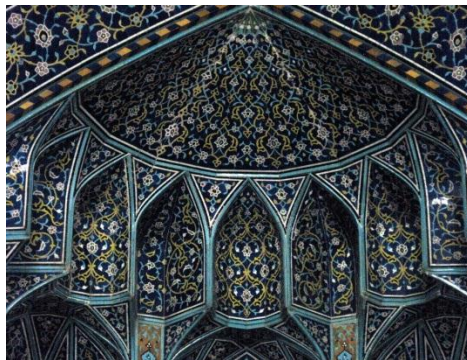




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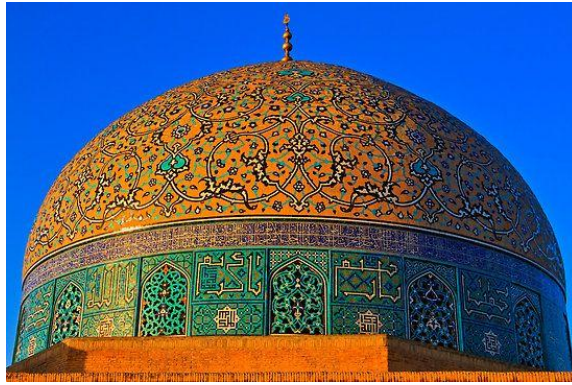
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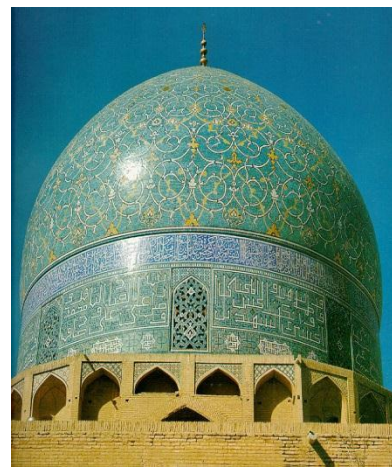
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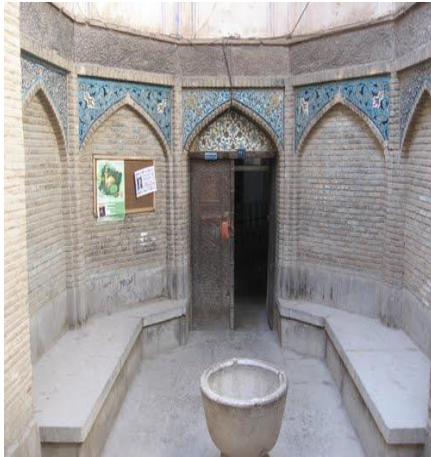
**Photograph 148: Shah Mosque, mihrab/ Isfahan, Iran (right,) photo from Google**



**Photograph 149: Shah Mosque,sahn/ Isfahan, Iran (left), photo from Google**



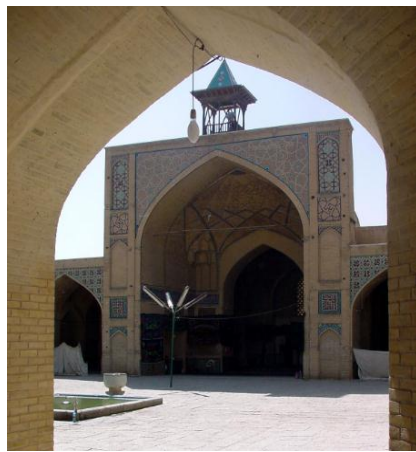
**Photograph 150: Shah Mosque, dome /Isfahan, Iran (right) photo from Google,**



**Photograph 151: Jarchi Mosque, Shabestan/ Isfahan, Iran (left), photo from Google**



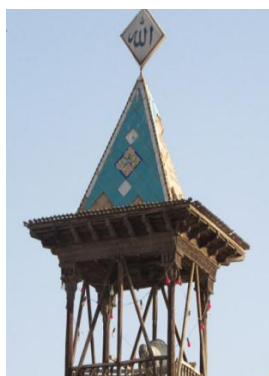
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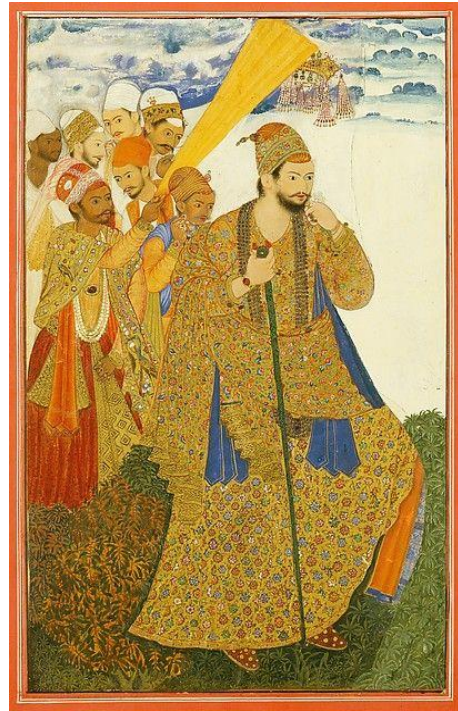
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**Photograph 157: Agha Nour Mosque, Enterance and mogharnas/ isfahan, Iran (right),**

**photo from Google**

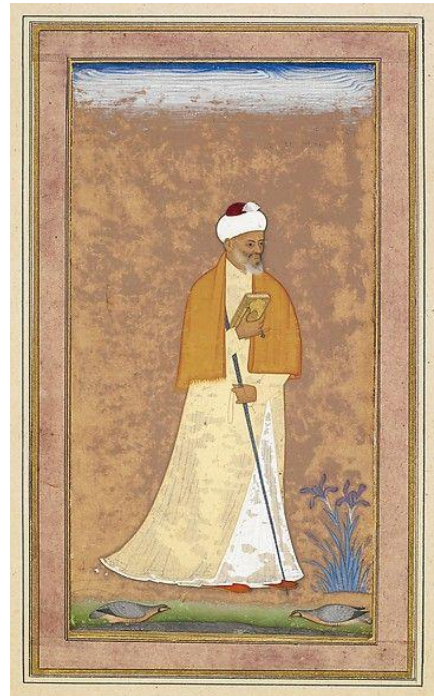
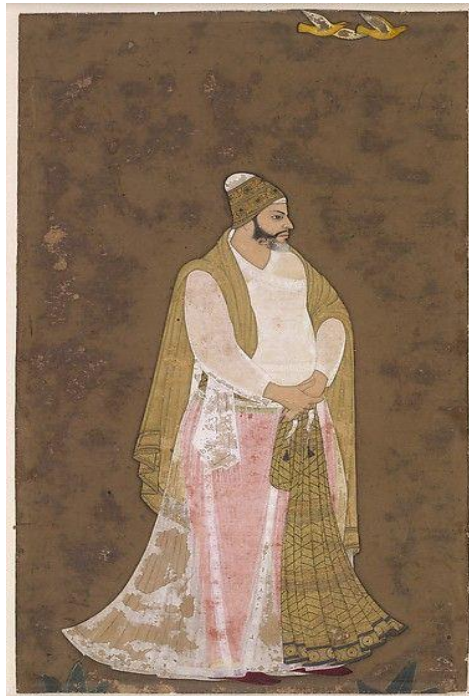




**Photograph 158: Sultan Ibrahim Adil Shah II, attributed to the Bikaner painter, Bijapur (left)**

**Photograph 159: procession of Sultan Ibrahim Adil Shah II, attributed to the Bikaner painter, Bijapur (right)**

Photos from Google



**Photograph 160: Stout courtier, attributed to the Bodleian painter, Bijapur (left)**

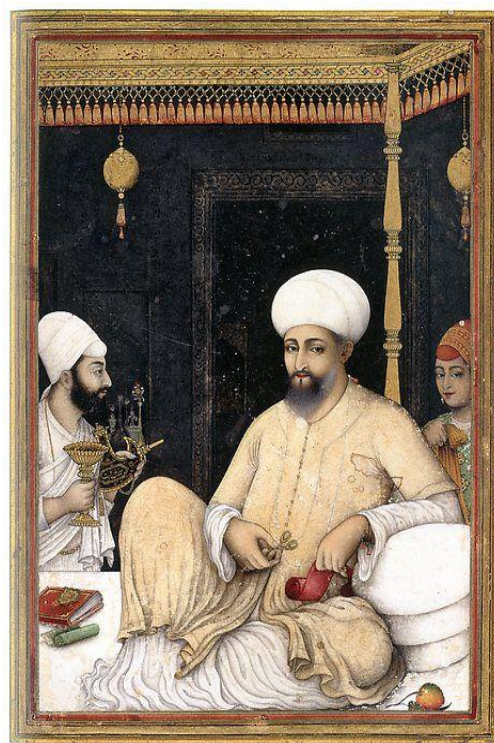
**Photograph 161: Mullah, attributed to the Bodleian painter, Bijapur (right)**

Photos from Google





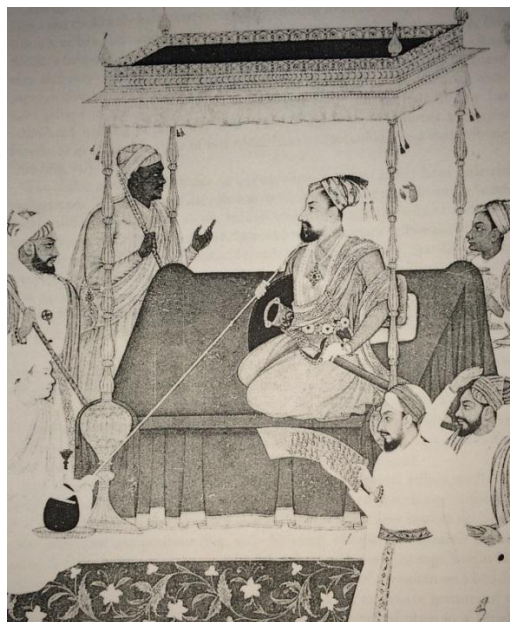
**Photograph 162: Sultan Ibrahim Adil Shah II holding castanets, attributed to the Boldeian painter, Bijapur (left), photo from Google**



**Photograph 163: Sultan Ibrahim Adil Shah II venerates a learned sufi, written attributed to the painter Ali Reza, Bijapur, c. 1630 A.D. (right), photo from Google**



**Photograph 164: Sultan Muhammad Adil Shah, attributed to the Bodleian painter working with a Mughal painter, Bijapur, c. 1635 A.D. (right), photo from Google**



**Photograph 165: Darbar of Sultan Muhammad Adil Shah, inscribed as the work of Muhammad Khan, son of Miyan Chand, Bijapur, dated 1651 A.D., photo from Google**

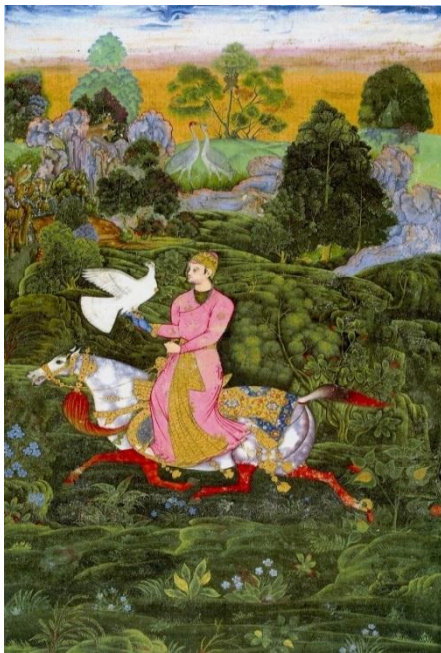




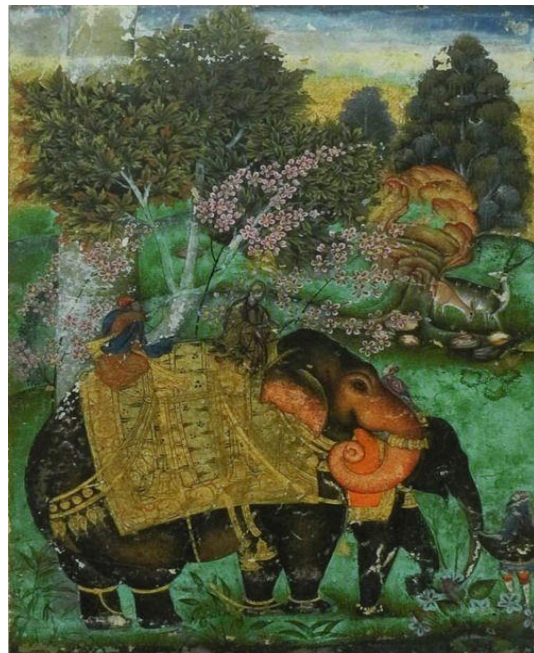
**Photograph 166: Sultan Ali Adil Shah II shooting an arrow at a tiger, attributed to the Bombay painter, Bijapur, c. 1660 A.D., photo from Google**



**Photograph 167: Fighting cranes, attributed to the Bodleian painter, Bijapur, photo from Google**

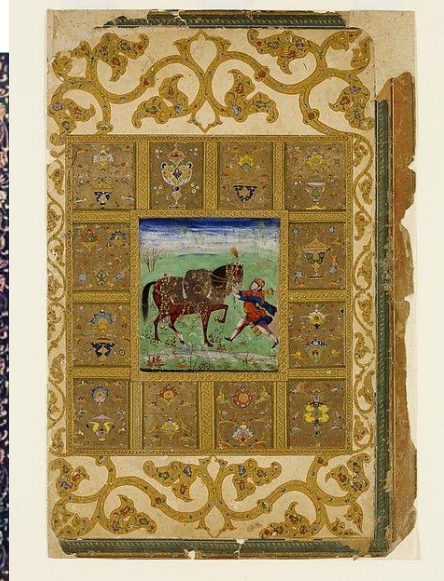


**Photograph 168: Sultan Ibrahim Adil Shah II hawking, Bijapur (left), photo from Google**



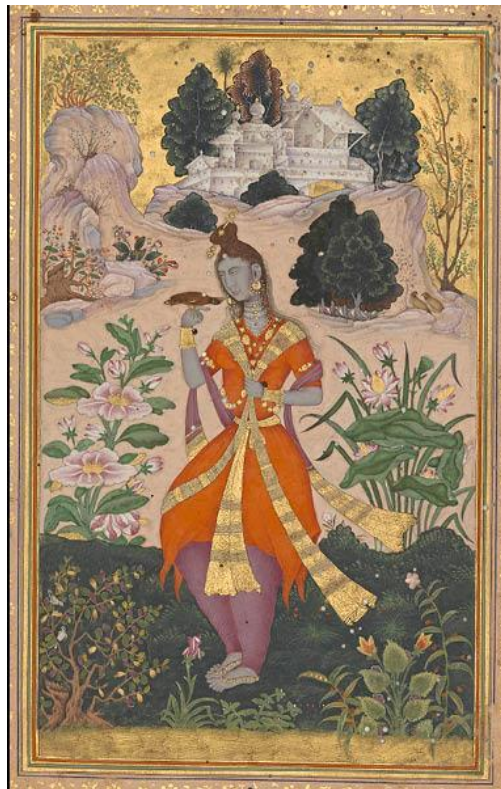
**Photograph 169: Sultan Ibrahim Adil Shah II riding an elephant, Bijapur, (right), photo from Google**





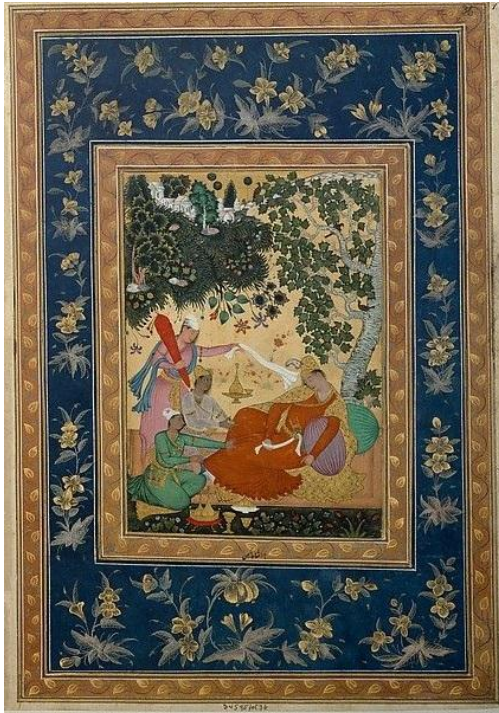
**Photograph 170: Sultan Ibrahim Adil Shah's favourite elephant Atash Khan, Bijapur, c. 1600-10 A.D. (right), photo from Google**

**Photograph 171: Groom calming a horse, Bijapur, c. 1610 A.D. (left), photo from Google**

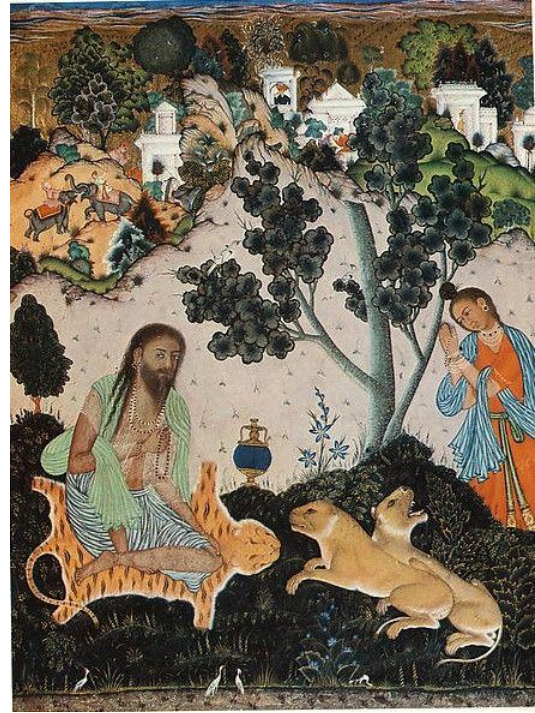


**Photograph 172: Yogini, attributed to the Dublin painter, Bijapur, early 17<sup>th</sup> century  
photo from Google**



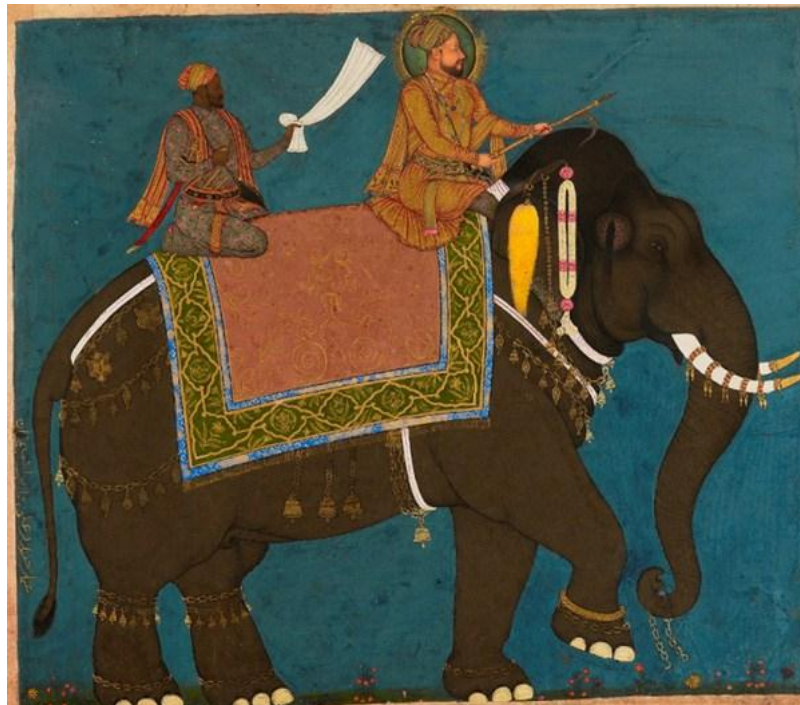


**Potograph 173: Siesta, attributed to the Dublin painter, Bijapur, early 17<sup>th</sup> century (left)**



**Photograph 174: Ascetic visited by a yogini, attributed to the dublin painter, Bijapur, early 17<sup>th</sup> century (right)**

**Both photos from Google**

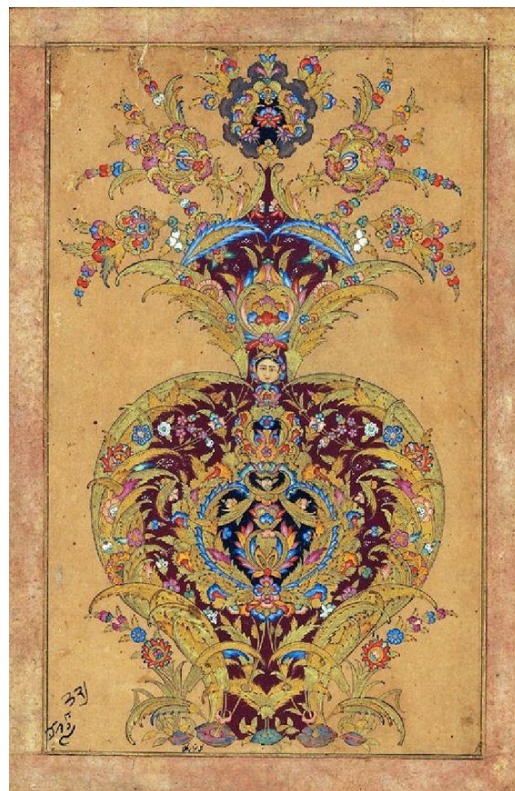


**Photograph 175: Sultan Muhammad Adil Shah and Ikhlas Khan riding an elephant, signed by Haidar Ali and Ibrahim Khan, Bijapur, mid-17<sup>th</sup> century, photo from Google**





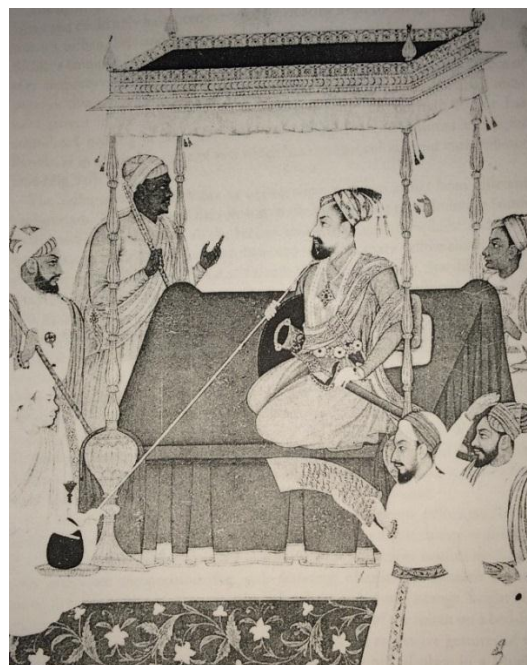
**Photograph 176: Decorated floral fantasy, Bijapur, first half of 17<sup>th</sup> century (left), photo from Google**



**Photograph 177: Decorated floral vase, Bijapur, c. 1650 A.D. (right), photo from Google**

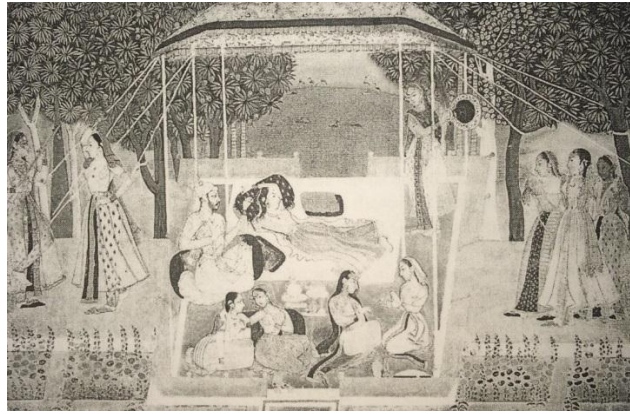


**Photograph 178: Sultan Muhammad Adil Shah and courtiers performing religious rites in the Asar Mahal, signed by Abdul Karim, Bijapur, mid 17<sup>th</sup> century (left), photo from Google**



**Photograph 179: Darbar of Sultan Ali Adil Shah, inscribed as the work of Muhammad Khan, son of Miyan Chand, Bijapur, dated 1651 A.D. (right), photo from Google**

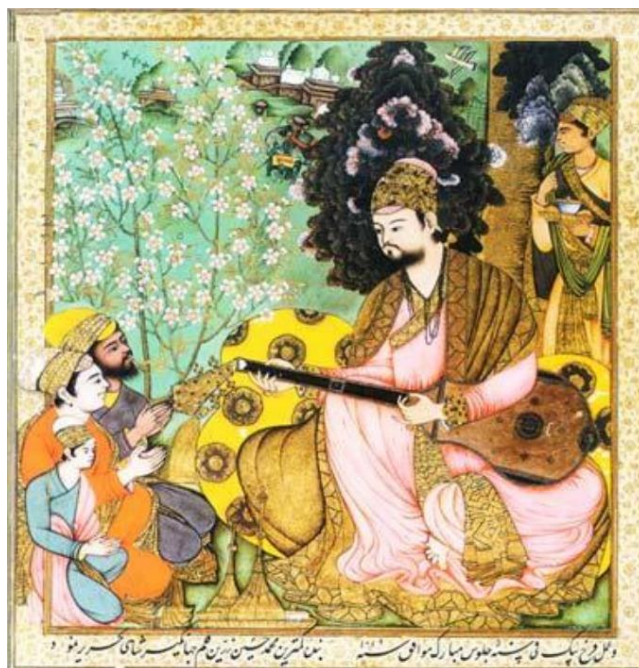




**Photograph 180: Sultan Ali Adil Shah II with a courtesan, Bijapur, c. 1660-70 A.D. photo from Google,**



**Photograph 181: : Darbar of Sultan Muhammad Adil Shah, inscribed as the work of Muhammad Khan, son of Miyan Chand, Bijapur, photo from Google**



**Photograph 182: Sultan Ibrahim Adil Shah II playing tanbur, Bijapur, photo from Google**



**Photograph 183: Deer hunt, Bijapur, c. 1660-70 A.D., photo from Google**



**Photograph 184: Starving horse harassed by birds, marbled paper drawing, Bijapur, mid 17<sup>th</sup> century, photo from Google**



**Photograph 185: Plaster vault, hamman, Burhanpur, 1608 A.D. (left), photo from Google**

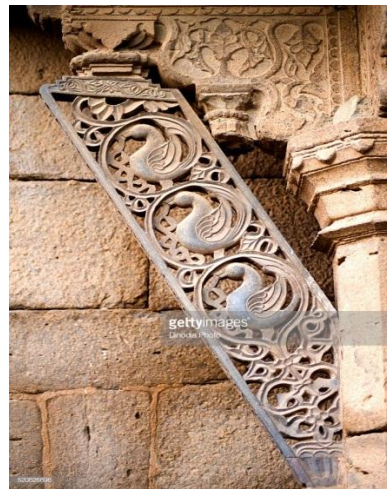


**Photograph 186: Plaster vault, Bibi-ka Maqbara, Aurangabad, 1661 A.D. (right), photo from Google**



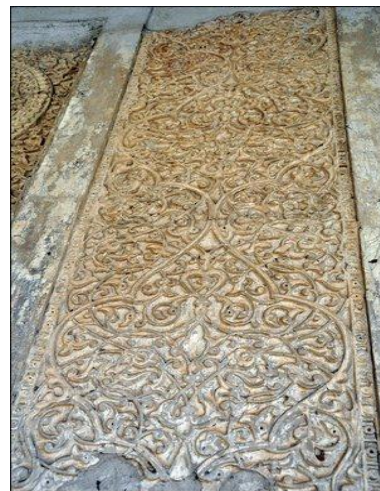


**Photograph 187: Crved doorway, tomb of Ibrahim Adil Shah II, Bijapur, photo from Google**



**Photograph 188: Carved calligraphic window and relief medalions, Ibrahim Rauza, Bijapur (left), photo by me**

**Photograph 189: Mihtar Mahal, stone curving, Bijapur, [www.gettyimages.in](http://www.gettyimages.in)**

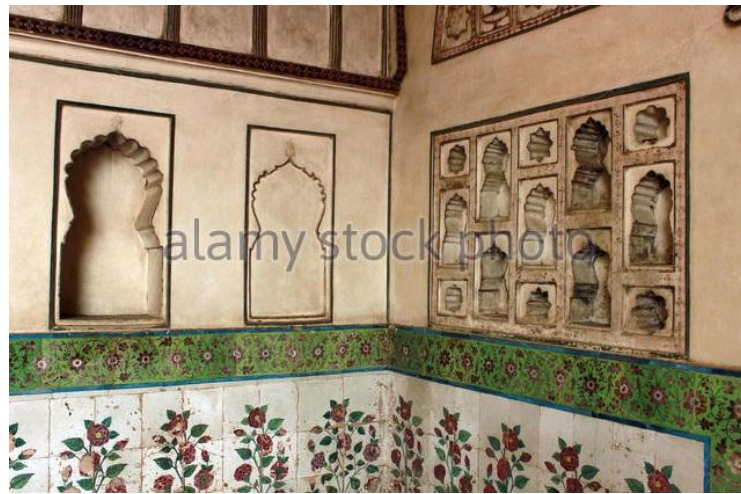


**Photograph 190: Wooden columns, Rangin Mahal, Bidar, phto from Google**

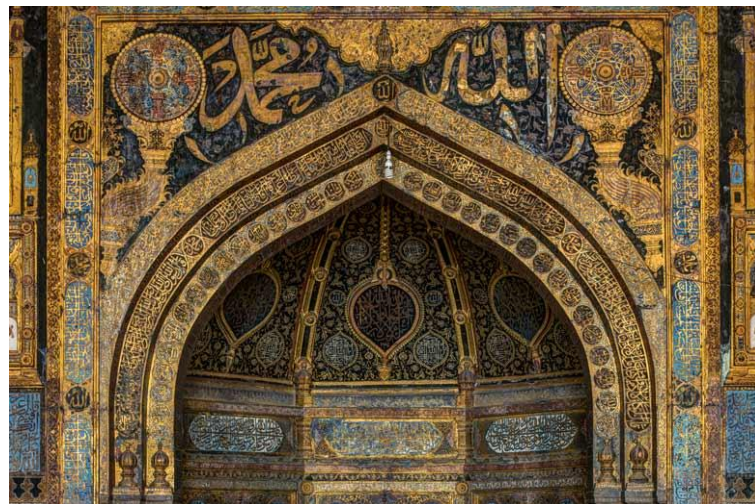
**Photograph 191: woodwork, Rangin Mahal, Bidar, photo from Google**



**Photograph 192a,b: Underglazed painted tiles, Bijapur, 16<sup>th</sup> century, photos by me**



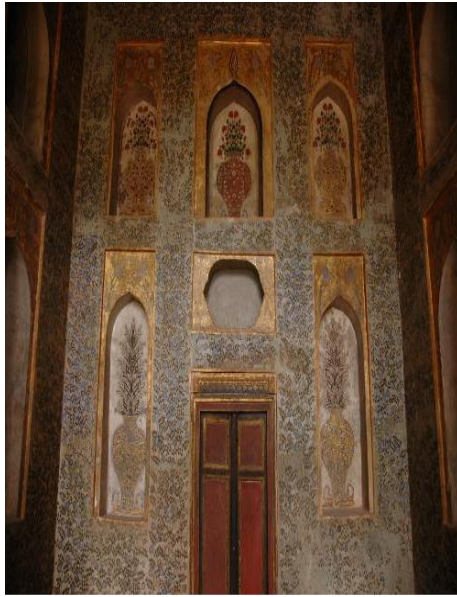
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**Photograph 194: Arabesque, painted gesso on stone, mihrab, Jami Mosque, Bijapur**

**Photo from Google**





**Photograph 195: Vase with arabesque, plaster work, Asar Mahal, Bijapur (left), photo from Google**

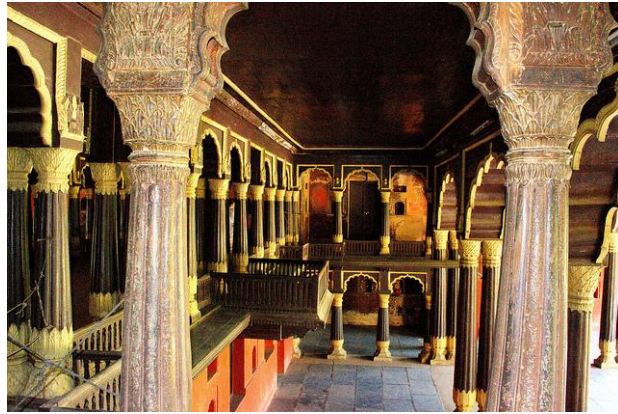
**Photograph 196: Karn, Kumatgi, Bijapur, Benoy K. Behl (right)**



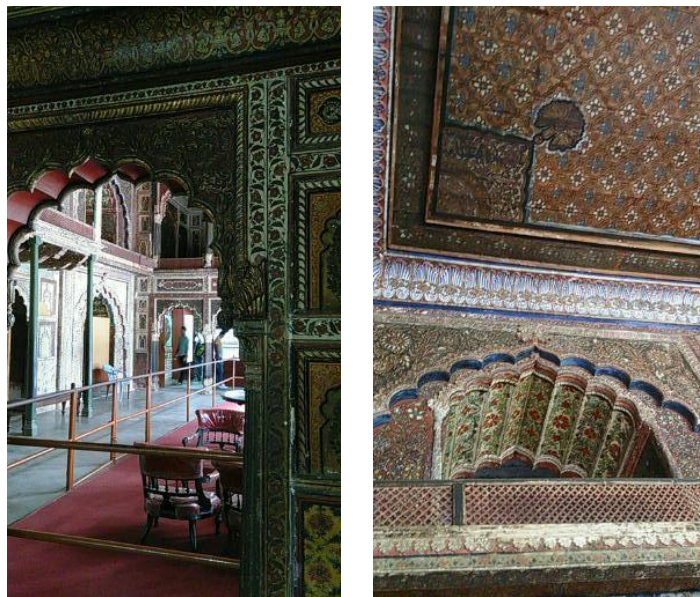
**Photograph 197a: Daria Daulat Bagh, over view, Srirangapattana, photo by me**



**Photograph 197b: Daria Daulat Bagh, iwan, pillars and wall paintings, Srirangapattana, photo by me**



**Photograph 197c: Daria Daulat Bagh, central hall, wooden pillars and arches, Srirangapattana, photo from Google**



**Photograph 197d,e: architectural decoration and details of wall paintings, Daria Daulat Bagh, Srirangapattana, photos by me**



**Photograph 197 f: Daria Daulat Bagh, architectural decoration and wall and ceiling paintings, Srirangapattana, photo by me**





**Photograph 197 g: Daria Daulat Bagh, architectural decoration, wall and ceiling paintings, Srirangapattana, photo by me**



**Photograph 197 h,i: Daria Daulat Bagh, architectural decoration and wall, ceiling paintings, Srirangapattana, photos by me**



**Photograph 198: Panel 1, Daria Daulat Bagh, western wall, Srirangapattana, photo from Google**





**Photograph 199: The front part of panel -1 Otto Money, photographed by Benoy Behl, Daria Daulat Bagh, Srirangapattana,**



**Photograph 200: panel 2, Daria Daulat Bagh, Western wall, Srirangapattana, photograph by Benoy Behl**



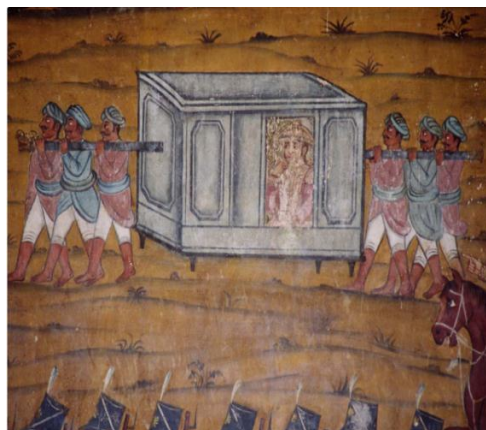
**Photograph 201: Monsieur Lally, panel 2 Western wall Daria Daulat Bagh, Otto Money and photographed by Benoy Behl**



**Photograph 202: panel 3, western wall, Daria Daulat Bagh, Srirangapattana, photo by Benoy Behl**



**Photograph 203: Panel 3, centre piece of panel 3, western wall Daria Daulat Bagh, Srirangapattana, Otto Money and photographed by Boney Behl (left)**



**Photograph 204: Cholonel Baillie in a palanquin, Plan 3, western wall, Daria Daulatn Bagh, Srirangapattana, Otto Money and photographed by Benoy Behl (right)**



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**Photograph 206: The climax, Panel 3, western wall, Daria Daulat Bagh, Srirangapattana (right), photographed by Benoy Behl**



**Photograph 207: Panel 4, western wall, Daria Daulat Bagh, Srirangapattana, photographed by Benoy Behl**





**Photograph 208: Detail, Panel 4, western wall, Daria Daulat Bagh, Srirangapattana (left), photographed by Benoy Behl**

**Photograph 209: side view, Panel 1, Eastern wall, Daria Daulat Bagh, Srirangapattana, Otto Money and photographed by Benoy Behl (right)**

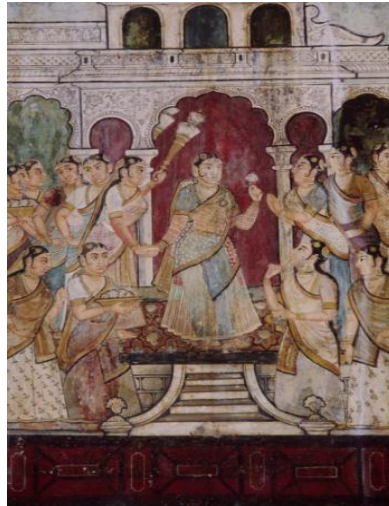


**Photograph 210: side view, Panel 2, Eastern wall, Daria Daulat Bagh, Srirangapattana, Otto Money and photographed by Benoy Behl (let)**

**Photograph 211: Side view, Panel 2, Eastern wall, Daria Daulat Bagh, Srirangapattana photo by me (right)**



**Photograph 212: : Side view, Panel 2, Eastern wall, Daria Daulat Bagh, Srirangapattana photo by me**



**Photograph 213: , Panel of Rani of Chittoor, Eastern wall, Daria Daulat Bagh, Srirangapattana, Photographed by Benoy Behl**



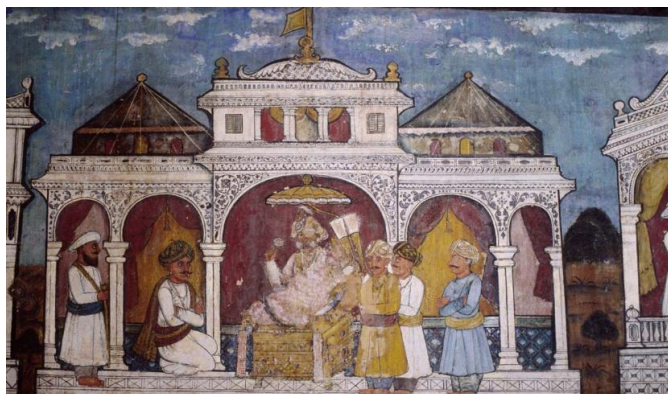
**Photograph 214: Panel of Mohammad Ali, Eastern wall, Daria Daulatn Bagh, photographed by Benoy Behl (left)**

**Photograph 215: Panel of Raja of Tanjore Eastern wall, Daria Daulat Bagh, photographed by Benoy Behl (right)**

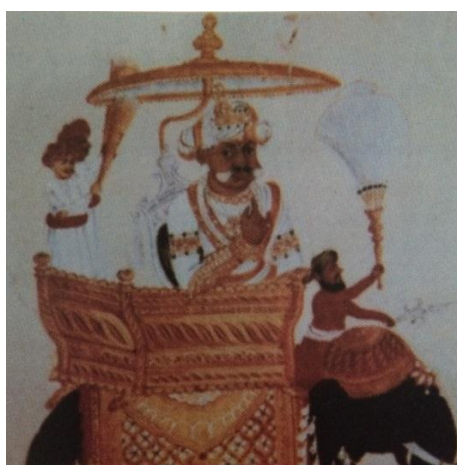


**Photograph 216: : Processional scene with Amar Singh, ruler of Thanjavur (Tanjore) and Sarabhoji, Company painting 19th century, Victoria and Albert Museum, United Kingdom, Srirangapattana, photo from Shekar, V.'s book**





**Photograph 217: Panel of Krishnaraja Wodeyar III, Eastern wall, Daria Daulat Bagh, Srirangapattana, photographed by Boney Behl**

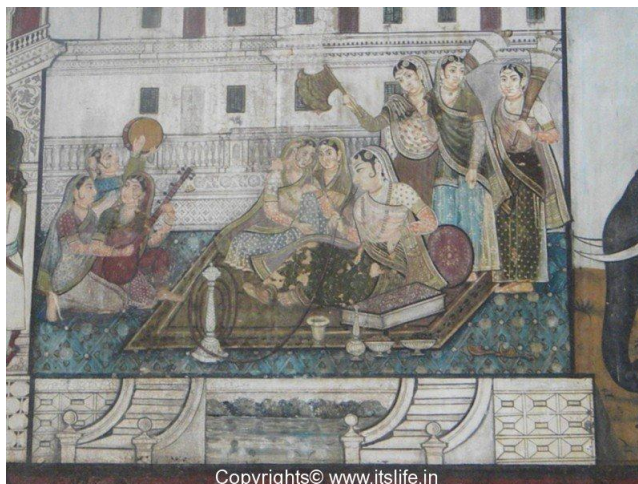


**Photograph 218: Details of a scroll painting in India Office Library, London, photo from Shekar, V.'s book**



**Photograph 219: Panel of Madakeri Nayak, Eastern wall, Daria Daulat Bagh, Srirangapattana, photographed by Benoy Behl (left)**

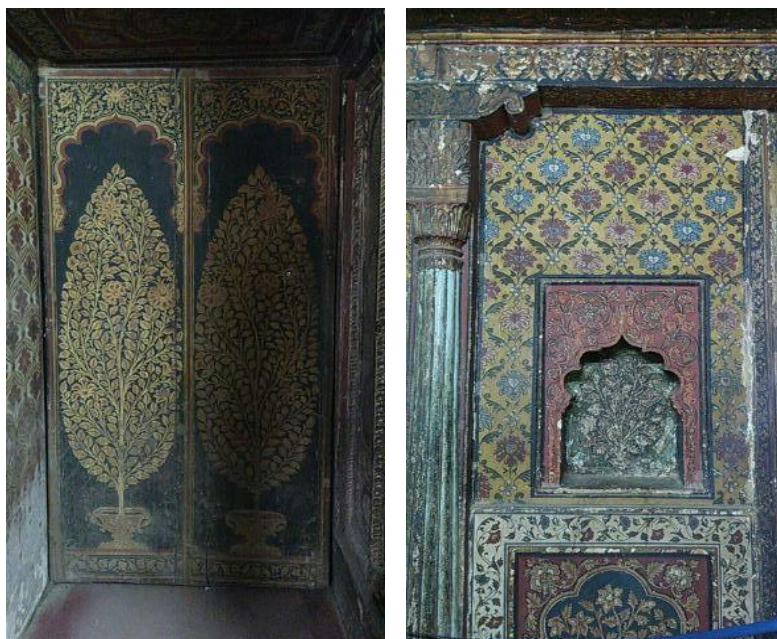
**Photograph 220: : Panel of a caparisoned elephant, Eastern wall, Daria Daulat Bagh, Srirangapattana, photographed by Benoy Behl (right)**



**Photograph 221: Panel of a queen smoking her hookah, Eastern wall, Daria Daulat Bagh, Srirangapattana, Photo by Richard Smith**



**Photograph 222a: floral design, Daria Daulat Bagh, Srirangapattana, photos by me**



**Photograph 222b: Floral design, Daria Daulat Bagh, Srirangapattana, photos by me**

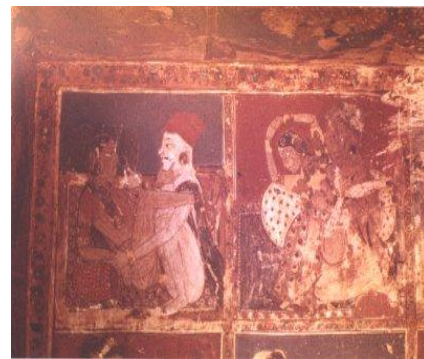
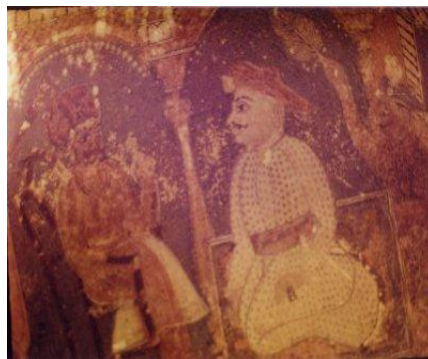




**Photograph 223: Single and double portraits on the top portion of the wall, Daria Daulat Bagh, Srirangapattana, photo by me**



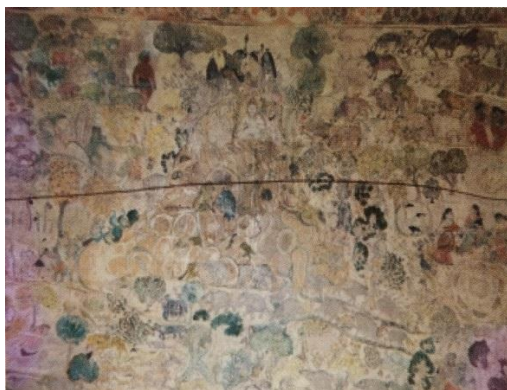
**Photograph 224: Maharana Ari Singh goes to worship, Srirangapattana, photo from Google**



**Photograph 225: Karnik Nallappa in the court of Krishnaraja Wodeyar, Mahadwara, Sibi, Tumkur Karnataka (left), photo from Google.**

**Photograph 226: The three brothers of Nallappa in the court of Hydar Ali, Mahadwara, Sibi, Tumkur Karnataka (right), photo from Google.**





**Photograph 227: Forest scene, Mahadwara, Sibi, Tumkur Karnataka (left), photo from Shekar, V.'s book**



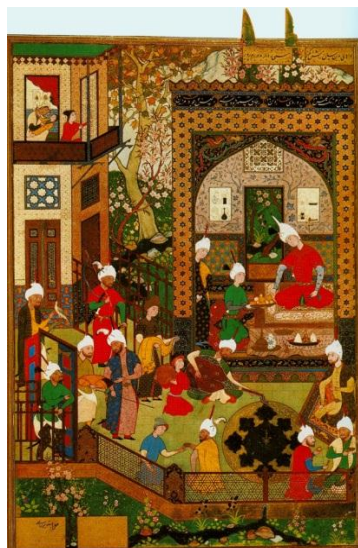
**Photograph 228: Beam 1, Procession scene, Mahadwara, Sibi, Tumkur Karnataka (right), photo from Shekar, V.'s book**



**Photograph 229 a,b: Beam 2, Procession scene, Mahadwara, Sbi, Tumkur Karnataka, photos from Google.**



**Photograph 230: Brahmin, his wife and child, attributed to an artist of Srirangapattana, 18th century from A Journey from Madras through Mysore, Canara and Malabar, Francis Buchanan, photo from Shekar, V.'s book, p. 35.**



Photograph 231: Barbad plays for Khosrow, Khamse Nizami, British library, 1539-43 A.D., inscribed Mirza Ali, [www.pinterest.com](http://www.pinterest.com) (left)



Photograph 232: Complex palace scene, 1539-43, Mir sayyid Ali, <https://antiquitarian.wordpress.com>, (right)

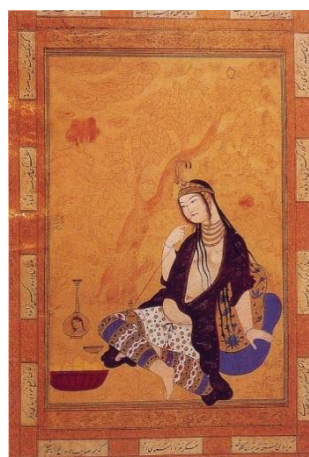


Photograph 233: Persian miniature from the Haft Awrangin, Freer Gallery of Art 1556-65 A.D., commissioned Ibrahim Mirza and made in Mashhad, Iran (left), photo from Google



Photograph 234: Majnun in Layla's camp from the Freer Jami, attributed to Shaykh Muhammad, 1556-56 A.D., Sabzavar, Mashhad, Iran (right), photo from Google



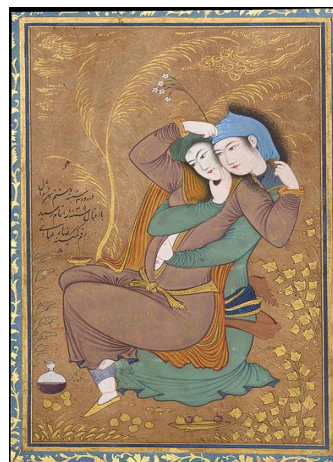


**Photograph 235: lovers in landscape, 1599 A.D., mashhad or qazvin, Opaque, watercolor on paper, Meseum of fine Art, Bustun (left), photo from Google**

**Photograph 236: Girl smoking, Muhammad Qasim Esfahan, 17 century, Isfahan (right), photo from Google**



**Photograph 237: Shahnameh Ferdowsi, Shiraz School, 4th century Topkapi Collection, <http://www.iranchamber.com>**



**Photograph 238: Artist with second half of 16th century, opaque, watercolor, gold and ink on paper, museum of Fine Arts, Boston (left)**

**Photograph 239: Two lovers Reza Abbasi, 1039.H 1630 A.D, Metropolitan Museum of Art, New York (right, ) photo from Google**



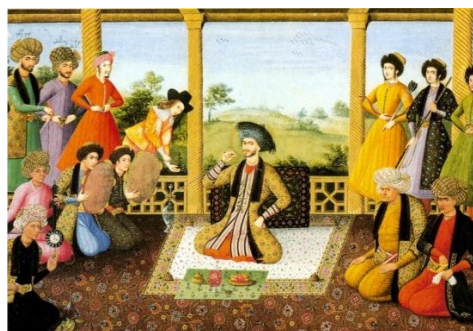
**Photograph 240: Youth and Dervish in conversation, Safavid, Circa, 1590 A.D. (left), photo from Google**

**Photograph 241: Advice of the ascetic, Moraqqa'-e Golestan, First half of 16th century (right), photo from Google**



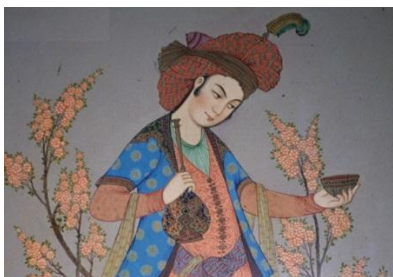
**Photograph 242: Rustam tries to lasso Afrasiab, probably Qazvin, Iran, <http://www.christies.com>**

**Photograph 243: Youth and Old Age, 1530 A.D., Tabriz circa, Tabriz, Iran, <http://sunyiverzum.wordpress.com>**



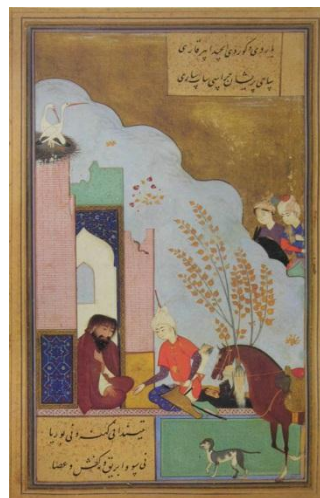
**Photograph 244: Shah Suleiman I and his courtiers, 1670 A.D., Isfahan, Iran, <http://ssfiran.com>**





Photograph 245: Safavid era, Painting kept at the Grand Shah Abbas Caravanserai Hotel, Isfahan, Iran, <http://cucinadaleggere.blogspot.in>

Photograph 246: Young Portuguese, Reza Abbasi, 1634 A.D., ink, gold and watercolour on paper, [www.pinterest.com](http://www.pinterest.com)



Photograph 247: Dervish holding a leaf Manuscript, Circa 1644 A.D., Afzal-al-Hussaini (left)

Photograph 248: Sultan Mahmud in discussion with a Dervish, 1577-78 A.D., Makhzan al-asrar, aopaque waercolor, ink, <http://alpoonsultan.blogspot.in> (right)



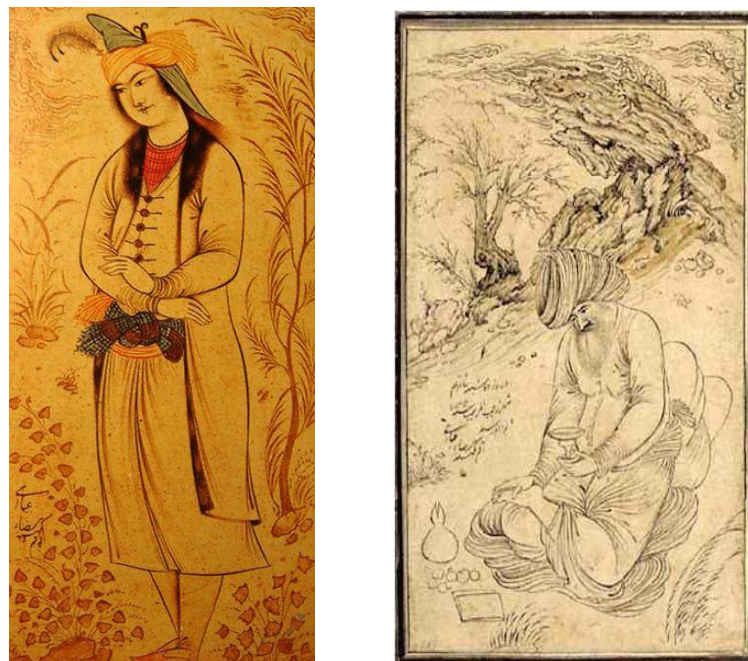
Photograph 249: Heavenly mystic 1614A.D., reza Abbasi, <http://sin.pinterest.com> (left)

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**Photograph 251: A young man reading, style of Reza Abbasi, ca. 1620 A.D., Isfahan, <http://kireas.org> (left)**

**Photograph 252: Convivial party, the emergence of a Persian style refined, 1612 A.D., Safavid Dynasty (right)**



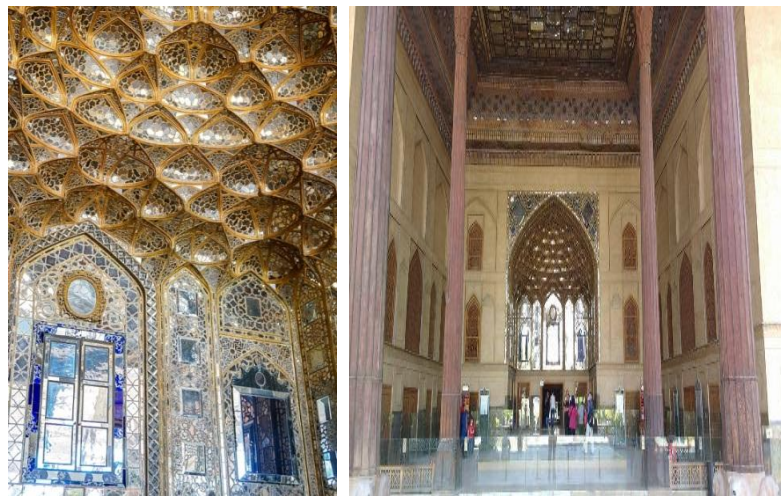
**Photograph 253: Muhammad Beyk Painter of Georgia, 1620 A.D., Safavid, Reza Abbasi, [www.pinterest.com](http://www.pinterest.com) (left)**

**Photograph 254: Detailed picture, Study of a figure in a landscape, 1626 A.D., Reza Abbasi, Isfahan, Iran, <https://pining.com> (right)**





**Photograph 255: view of Chehel Sotun Palace, Isfahan, Iran, [www.flickr.com](http://www.flickr.com)**



**Photograph 256: details of mirror auditorium, Chehel Sotun Palace, Isfahan, Iran, photo from Google**

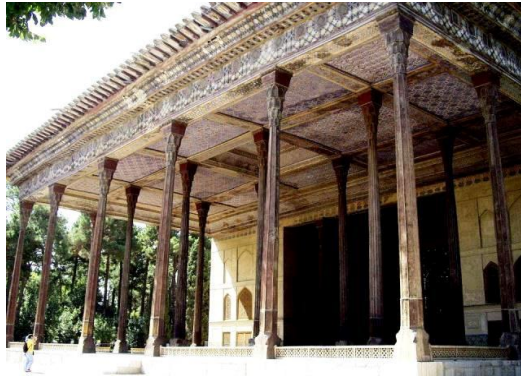
**Photograph 257: Ayeneh auditorium, mirror work, 1706 A.D., Chehel Sotun Palace, Isfahan, Iran, [www.tripadvisor.com](http://www.tripadvisor.com)**



**Photograph 258: Tkhte Jamshid, Achaemenid Empire 550-330 BCD, Shiraz, Iran, [www.mideast-nrthafrika-cntrlasia.tumblr.com](http://www.mideast-nrthafrika-cntrlasia.tumblr.com) (left)**



**Photograph 259: Tkhte Jamshid, Achaemenid Empire 550-330 BCD, Shiraz, Iran, [www.mideast-nrthafrika-cntrlasia.tumblr.com](http://www.mideast-nrthafrika-cntrlasia.tumblr.com) (right)**



**Photograph 260: Entrance of Chehel Sotun Palace, Isfahan, Iran (left), photo by me**

**Photograph 261: Lion Stone pedestal, Chehel Sotun, Isfahan, Iran, [httpshiveminer.com](http://shiveminer.com) (right), photo by me**



**Photograph 262: The Throne Hall, Chehel Sotun Palace, 17th century, Isfahan, Iran, photo from Google**



**Photograph 263: The painting of Veranda, Iranian and European style, Chehel Sotun Palace, Isfahan, Iran (left), photo by me**

**Photograph 264: Mirror hall, holy Quran and partial calligraphy decoration, Chehel Sotun, Isfahan, Iran, [www.gettyimages.in](http://www.gettyimages.in) (right)**

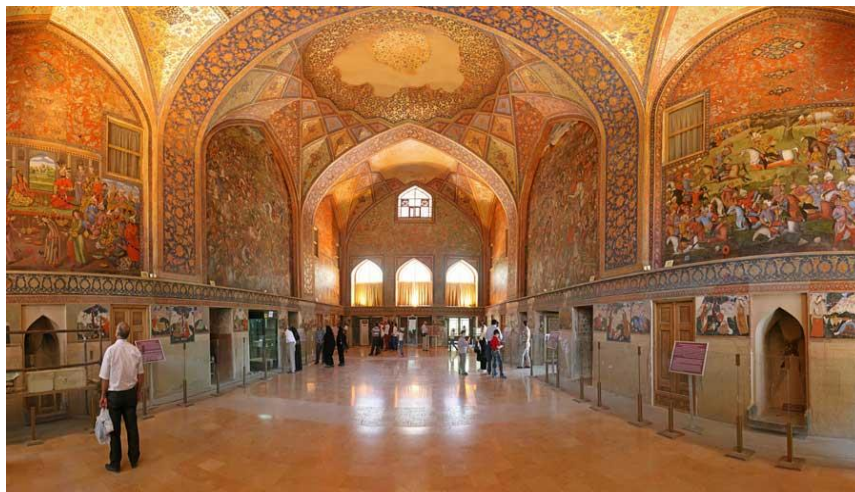




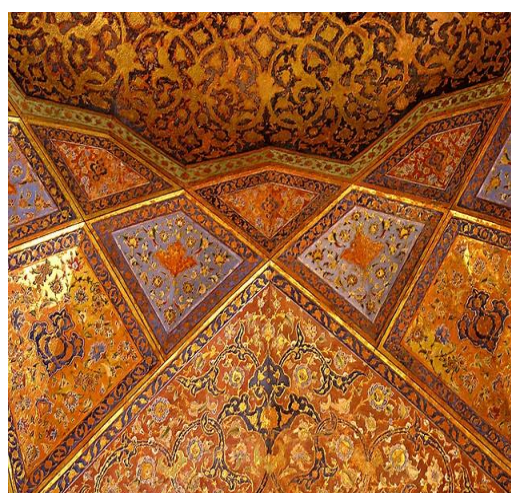
**Photograph 265: architectural decoration, wall and ceiling paintings, Chehel Sotun Palace, photo by me**



**Photograph 266: architectural decoration, wall and ceiling paintings, Chehel Sotun Palace, photo by me**



**Photograph 267: Central hall, Chehel Sotoun Palace, Isfahan, Iran, photo from Google**



**Photograph 268: The Throne hall ceiling painting, mogharnas, Chehel Sotun Palace, Isfahan, Iran, <https://www.pinterest.com>**



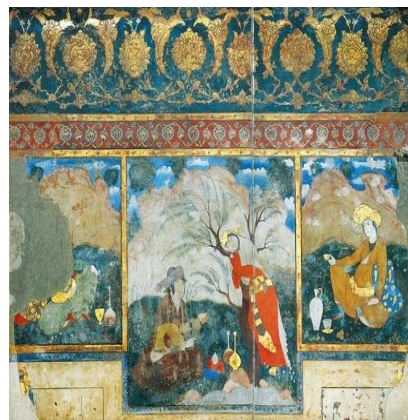
Photograph 269a: Central hall, A banquet for one guest, tempra on plaster (yolk), Chehel Sotun, Isfahan, Iran, photo by me



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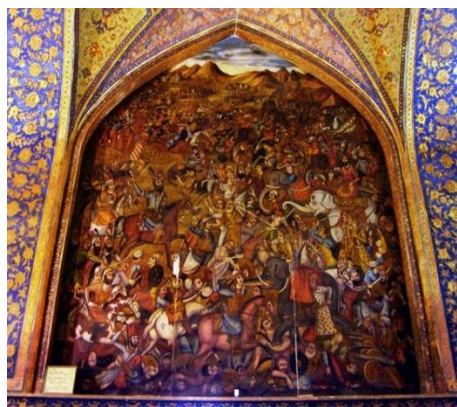
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Photograph 272: Chehel Sotun Palace, Arabesque motifs, Isfahan, Iran (left), photo by me

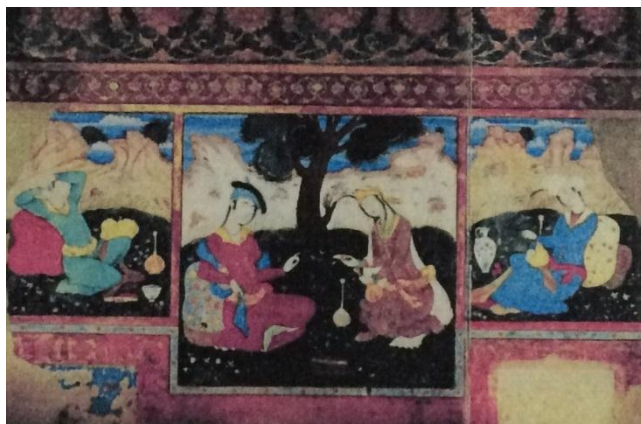
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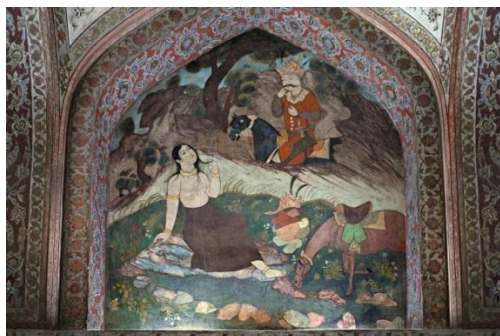
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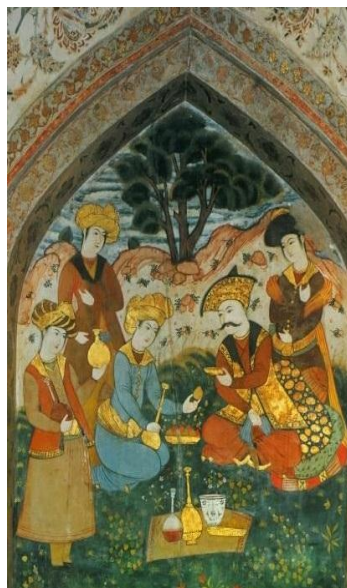
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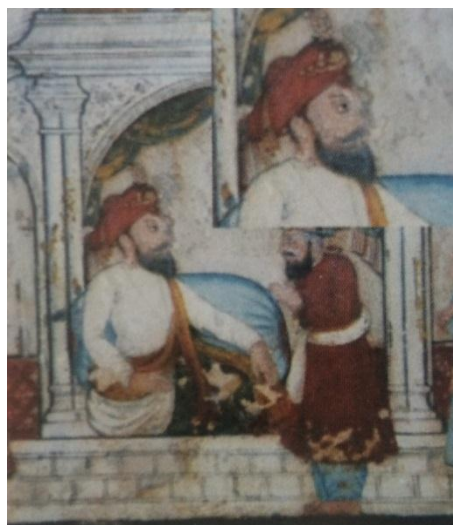




**Photograph 291:: Chaldoran war (Karnal), Sadiq Ol-vad, Qajar period painter, Oil on plaster, Central hall, Chehel Sotun Palace, Isfahan, Iran, [www.pinterest.com](http://www.pinterest.com)**



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**Photograph 296: Chehel Sotun renovation and repainting, Isfahan, Iran, Photo by Fatemeh Taghavi**

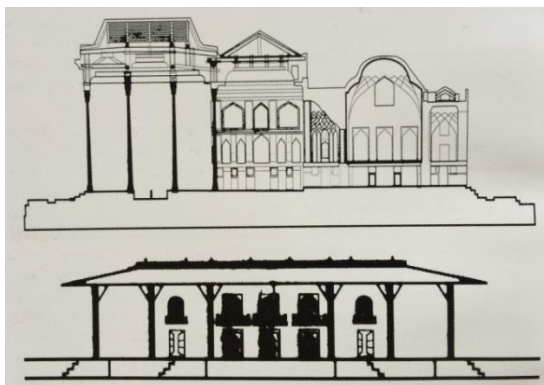


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**Photograph 300 a,b: detail of decoration design of ceiling and walls of Chehel Sotun Palace, Isfahan, Iran, photos by me**



**Photograph 301 a,b: detail of decoration design of ceiling and walls of Daria Daulat Bagh, Srirangapattana, India, photos by me**

**Comparative Study of Selected Monuments and Paintings at  
BIJAPUR, SRIRANGAPATTANA (India) and ISFAHAN (Iran)**

The Thesis Submitted to the Department of Studies in Ancient History  
and Archaeology, University of Mysore in Fulfilment of the Requirement  
for the Degree of

**DOCTOR OF PHILOSOPHY**

**ANCIENT HISTORY AND ARCHAEOLOGY**

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**DEPARTMENT OF, STUDIES IN ANCIENT HISTORY AND ARCHAEOLOGY**

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## **CHAPTER VIII**

### **CONCLUSION**

#### **Summary – Conclusion- Notes and References:-**

##### **8.1 Summary:-**

Indo-Islamic art and architecture comprises of various elements that comes from different background and all these elements were the reason for the way architecture of religious as well as secular buildings in India especially in parts of Karnataka such as Bijapur and Srirangapattana have evolved. The influence of various cultures such as has made these buildings absorb the cultures from Indian, Persian, Arabic, Ottoman and Islamic and produce such aesthetic and majestic monuments.

Islam arrived in karnataka and kerala in the 7<sup>th</sup> century with Arabic traders dealing in spices, coffee, and paper goods. Following the 12<sup>th</sup> century, many invading Islamic armies arrived and established bases in the south India. Karnataka was under the rule of Islam for many centuries and the influence of this has entered into many fields of life such as; arts, architecture, painting, and music. These Islamic elements are the reason for the architecture of religious and secular buildings in India, especially in parts of karnataka such as Srirangapattana and Bijapur. These places showcase the influence and evolution of architecture as they draw style from Indian, Persian, Arabic, ottoman, and Islamic themes. The most spectacular and grand monuments can be seen in Gulbarga, Gol Gumbos, Ibrahim Rouza in Bijapur and many other secular monuments that are either beautiful gardens or constructions that aid in water supply. The Lotus Mahal in Hampi is an example of the influence of non-religious structures of the vijayanagar period. Hyder ali and Tipu sultan built palaces that were influenced by Islamic architecture.

Having separately considered the most significant of Isfahan, Bijapur, Srirangapattana courtly and religious architecture, monuments' decoration, and miniature paintings, it is now necessary to evaluate the overall character of these buildings and works of art. In the previous chapters, discussions have been about the specific dynasties that ruled the regions aforementioned and their patronage for art

that aided in the development of unique artistic modes that transpired between the fourteenth and eighteenth centuries. The rulers of the regions in Persia were very assertive and the nobles, commanders and governors were also quite powerful both in the politics and culture of the region. The architecture and fine art were completely dependent on the patronage of the rulers and prominent members of the society in the region, so the style of art and architecture had dynastic inclination which is a characteristic feature of the Persian art.

Iranian miniaturists from the Islamic era played a significant role in influencing the painting styles in other countries such as India and the ottoman empire. Political revolution in Iran led to changes in Iranian art and with the expansion of Islam worldwide, the cultures of different places got mixed up. Some sources believe that Iranian-Islamic miniature styles have also been influenced by India and china. The art of miniature paintings has flourished in Iran and this style of paintings was used to illustrate history books, poetry divans, and small stories with small, brilliant paintings.

Both India and Iran had constant association and from the depiction of the architecture and paintings in Isfahan, Bijapur and Srirangapattana this fact is confirmed. The Indo-Iranian styles were developed due to the borrowing of the styles by both the countries' craftsmen and builders, which was because of the factors such as invasion and influence of styles from outside the region.

In the sixteenth century the emergence of Deccani fine arts shows the similarity that is comparable with what has been observed in Persia. Nizam Shahis, Adil Shahis and the Qutb Shahis had artist in their respective regions who executed paintings that had very distinct style and they could be categorized as belonging to a specific dynastic school. Within the political boundaries each of these schools flourished and they were distinguishable just like the architecture of these regions. In the first half of the 17<sup>th</sup> century there were paintings commissioned by the Adil Shahi and Qutb Shahi kings that had a unique style.

As an artist myself, seeing the history and relationship between Iran and India, and similarities of styles in art and miniature paintings; i was drawn to find out more and delved into the subject of arts and architecture during Islamic rule. During my

research i faced numerous problems such as; not enough credible sources, difficulty in attaining permission to photograph museums and other sites of interest, the short distances in between walls in Darya Daulat Bagh that don't allow for full photography. The places i visited for research include Bijapur, Isfahan (Iran), and Srirangapattana. The sites of interest included museums, libraries and visits to the office of the archaeology survey of India in Mysore. For this thesis i have used credible sources online and offline, and referenced all in Harvard style citation.

I am grateful to have chosen this topic and got the opportunity to visit and study many Hindu style temples and admire the architecture. This part of my experience was suggested to me by my guide and he encouraged me to learn more about it.

## **8.2 Conclusion:-**

### **8.2.1 Architecture:-**

The rulers of Safavid dynasty, Adil Shahis and both Hyder Ali as well as Tipu Sultan had the common trait of sponsoring craftsmen who developed the architecture and art which gives credibility to the rulers' ambitions. The architecture, paintings and other art works like decorations have an originality that is distinct which is seen in the courtly and religious buildings. As the regions have experienced a lot of strife and political instability the art in each of these regions do not blend with that of the other places. In the architecture of the military, religious and courtly buildings of Bahmani Sultans the ties with Iran for cultural and religious objective is evident and also symbolically projects ambitions of the rulers. In the case of the Vijayanagar emperors and Bahmani rulers the architecture in both these kingdoms reveal the noteworthy exchange that took place between the cultures that were contrasting each other.<sup>1</sup>

In the Deccan culture the link between style and dynasty is so clear that each of the five states after the fall of Bahmani dynasty emerged with a distinct characteristic feature specific for the respective region. The wide range of mosques and tombs that were built in the first few decades of independence demonstrates the characteristic features of these regions. The architecture of the 16<sup>th</sup> century especially in the first half has absorbed a lot of traditional styles of the Bahmanis especially in the religious buildings and then the typology, treatment given to the elevation of the

building and the decorative styles later got transformed into a unique style. The architecture during the Adilshahi and Qutbshahi period had a strong identity and this shows the intensity with which the rulers associated themselves with rulers of Middle East. The Deccani architecture has both the styles showcased in its decorations.<sup>2</sup>

The relationship between Iran and India also has shown how the external influence has made the native style transform into a blend. In the course of five centuries due to various foreign influences this kind of a change in art and architecture took place and not at any specific point of time. In religious architecture during the end of 14<sup>th</sup> century in Deccan had already displayed the changes. Deccani style changed from the Tughluq by the middle of 15<sup>th</sup> century when the Bahmani style had taken in the Iranian style in their art and architecture.

### **8.2.2 Architectural features:-**

The Deccani architecture reflected the ties between Bijapur and Srirangapattana with the central part of Safavid from the mid-15<sup>th</sup> century onwards. In the palaces and religious buildings built by later Bahmani and later on the Baridis, the influence from Middle East is noticeable. The monuments constructed in that era had many styles which were not from the local architectural style. Some examples are the entrances and concentric planning of the forts in Bijapur reflect the high level of sophistication with which the construction took place. Coloured tiles were imported from Iran and used for decoration along with the Calligraphic decorations in the palaces, forts and religious places. The Adilshahi architecture has used the vaulting system especially in the Jami mosque and Gol Gumbaz in Bijapur which are excellent constructional achievement of that period. Jami mosque's Mihrab has Safavid motifs which show the deep relationship between the two realms.<sup>3</sup>

### **8.2.3 Temples:-**

The architectural influences were not specific only to the constructions done by the Muslims. In temples built by the Maratha architects there are a lot of Mughal-style architectural elements. The cusped arches in the walls and niches of the temples show how the new style has been used in the temples even though the



Hindu temples have their own norms for construction which shows the depth of the influence.<sup>4</sup>

#### **8.2.4 Miniature painting:-**

In the early 17<sup>th</sup> century in Deccani paintings the blend of Safavid style with the native style and technique is very noticeable. In the miniature paintings the different facial types, attires, and the calligraphic lines that belong to the Tabriz School are presented in an elegant manner. In some of the paintings in Bijapur also the elements of Iranian paintings are evident especially in the paintings that belonged to the period of Ibrahim II, Muhammad and Ali II.<sup>5</sup>

The paintings representing courtiers, royal characters like the princes, religious men and other are presented in a setting that looks like paradise-like garden and this setting is characteristic feature of the Isfahan School of art. Life in the royal courts, leisure activities painted using very bright colours making the composition lively and the arabesque in the calligraphic works are all the trademarks of Safavid style of painting.

Up to the end of 17<sup>th</sup> century the Safavid style of painting was followed in Bijapur and later the Mughal art's influence made the artists change the style of painting. So the complete tradition of painting was changed due to this in a region that had a foreign tradition in fine arts earlier.<sup>6</sup>

#### **8.2.5 Daria Daulat Bagh:-**

This study has thrown light on many important facts that has not been discussed earlier in any other research study. These facts are summarized in this section. Firstly the paintings in Daria Daulat Bagh are probably a unique set of paintings because earlier there were no historical paintings that depicted important events portrayed in this region. Therefore Tipu Sultan can be considered as a pioneer for encouraging artists to portray historical events through the form of art in Karnataka. The local artists who have created the murals are not from Srirangapatattana alone but from different parts of Karnataka and so the painting has a style that is wide ranging but the paintings belong to the old Mysore traditional school of painting. The murals in Daria Daulat Bagh do not depicting the social and cultural

life of the society of that era instead they were used as material for promoting information for political purposes during Tipu Sultan's time. As the murals were repainted many times there is a possibility that the current murals in Daria Daulat Bagh may not be the original painting. There are some unidentified small portraits and the figures depicted in these portraits might be the subordinates of Hyder Ali and Tipu Sultan. The paintings of Chehel Sotun have influenced the artists to paint similar battle scene paintings at Daria Daulat Bagh and the manuscript *The Shahnama of Ferdowsi* has also played a role in influencing the artists to paint in a non-traditional style.<sup>7</sup>

Tipu Sultan's contact with Iran has been recorded in history. The Prince of Iran had taken refuge in Srirangapattana after he had quarreled with his father. Tipu Sultan gave him a warm welcome and treated him with honour and dignity by making arrangements for his stay in Ganjam. Tipu Sultan visited him often and when he was about to leave Tipu Sultan conveyed to the young prince his wish for further relationship with Iran for trade and politics as follows: "*After you have made arrangement regarding the capital of the Sultanate of Persia, it is my wish that you and I in concert with Zaman Shah should endeavor to regulate and put in order the countries of Hindustan and Dekhan.*" The prince was in agreement with the proposal and gave assurance in that regard (Buchanan 1807:70). As Tipu's military was not very strong this alliance was very important to Tipu and so a letter was dispatched by Tipu to the Shah of Iran and Tipu's agent Nurullah was sent to impress the Shah to strengthen the ties between the two nations. The British instigated the Shah based on the Shia-Sunni difference (Ali: [www.tipusultan.org](http://www.tipusultan.org)).

The British who were powerful used their diplomacy and the French revolution were two major factors that marred the strategies that Tipu tried for strengthening his political contacts and defense system. While Tipu's plans were being eliminated by a series of political events the British were gaining access and strength in India to ascend into a powerful entity. Though it is doubtful if Iran and Srirangapattana would have had a political alliance but Tipu was influenced by Iran's administrative policies which were reflected in his attitude and administrative skills that he employed to control the region.<sup>8</sup>

It is possible for one to believe that in Daria Daulat Bagh the original paintings resembled the culture of Persia as these paintings were ordered to be made just as the paintings in the palace in Iran and they were replicated to show that the Persian culture and heritage was being followed in Srirangapattana.<sup>9</sup>

The paintings were painted by the local artists but the paintings have not followed the theme and composition usually adhered to in traditional paintings of Karnataka. In Karnataka for the first time the theme for Battle has been portrayed in a mural. Even though there may be many explanations given for the theme of battle researchers feel this was either because Tipu was following the Mughal's way of portraying the battle or it is also possible that he was following the way *Shahnama* of *Firdowsi* depicted battle scenes in miniatures because there is evidence that he had a copy of it in his library with illustrations of battle scenes (Pal 1990:82). Historians feel Tipu might have discussed these paintings with the artists before they executed the task.<sup>10</sup>

Duke of Clarence and J.D.Rees visited Daria Daulat Bagh and Rees reported that, he had not seen anything like that in any other place in India. The beautifully decorated palace was comparable to the palaces in Isfahan (Parsons 1931: 99). Chehel sotun palace of Iran is remarkable and on the walls the frescos portray the life in the court, Safavid princes' victories and other historical events. His battle of Chaldoran( Karnal) (Photograph 291) is painted in such a way that it might have been the model for depicting the battle scene on Srirangapattana.<sup>11</sup>

There is an inscription that states that the decoration and frescos were completed in 1647 and it is believed that the paintings were commissioned by Nader Shah. Many of the painting do not have any explanation as to what they are depicting.<sup>12</sup>

The resemblance of Daria Daulat Bagh and Chehel Sotun is noteworthy (Photograph 297, 298). In Daria Daulat Bagh the Persian style has been followed in the construction of the garden. There is a small water pool in front of the palace in which the reflection of the pillars can be seen just as it is in Chehel Sotun. The Chehel Sotun Palace has 20 pillars while Daria Daulat Bagh has 28 and the façade decoration is very similar to the Chehe Sotun Palace. Even the building plan is similar for both these buildings (Photograph 299).<sup>13</sup>

The influence of Islamic art and architecture can be seen in both Chehl Sotun and Daria Daulat Bagh. For example the entrance, decorations, structure of the corridors, the paintings and other features like the garden, the pool in front of the palace are common in both the buildings though these features are also present in other past monuments as well in both the countries. The murals or wall paintings in both Daria Daulat Bagh and Chehel Sotun have followed similar methodology and their looks are similar to the miniature paintings.<sup>14</sup>

An in depth research of both the monuments namely Chehel sotun and Daria Daulat Bagh especially the study of paintings in both the palaces have been conducted from an eight angled perspective.

The historical subject was the theme in both Chehel Sotun palace and Daria Daulat Bagh breaking the traditions for the first time. The paintings depicting nobles, life of the royal families and the monarchs, banquets, hunts, life of the Muslims, Europeans and their life and so on. The research study shows that the artists who have executed the paintings were part of an association and they lived in Isfahan and Srirangapattana respectively.

The research has also established the fact that these paintings were influenced by other cultures. For example in Chehel sotun Palace the paintings have had the influence of the Dutch, British, Indian and French style of painting whereas in Daria Daulat Bagh the paintings have been influenced by British, Persian and French styles. In the case of the paintings in Daria Daulat Bagh there is a proof that Tipu Sultan had interacted with the Persians both before and after the paintings were commissioned. During the interactions both cultural and political issues were discussed and the Persian influence can be seen in both the theme and composition. This study has also given the basic facts about the kind of clothes people wore in that era, their costumes, hat, hair style, jewelry, dance, the layout of the houses; the musical instruments used which is very important.

The research has shown both the Iranian and Indian painters as colourists with excellent capabilities. The painters were able to place or arrange the colours in such a way that their paintings' appearance is exceptional. This is only because of the correct quantity and also because of the quality of the pigments used.

Miniaturists in Persia had the capacity to convert a two dimensional picture into an impressive space by splitting the available space for expressing the message intended. The space' time, colour, shape and place are very unique because there is a separate narrative in each corner whose content is completely different from the other corners. The visitor is delighted because the space is connected morphologically, the way brushes are used, the finishing of faces, the handling of the finishing in clothes, the colouring of the clothes, etc,. In this study it is established that in Chehel sotun and Daria Daula Bagh this kind of approach is seen on the wall paintings.

In Persian painting there is no perspective; to make an object look as if it is far away or nearby the forms of the object and colours used for the objects creates this impression. A careful study of the paintings in this research has helped to understand these plans and also classify them.

In this study the researcher has thrown light on the aesthetic features of the Persian paintings. The way of expression and the arrangement of the objects have been thought about carefully by the artist. Every figure is independent from the other but it is well related to the other elements in the composition. A viewer therefore gets to see some of the figures which have a different state that play the role of a figure and also represents something in the narrative. The paintings are basically two dimensional forms which are composed of brilliant as well as flat colours.

The Battle scenes are available in the interior walls of Chehel Sotun where as in the case of Daria Daulat Bagh it is on the exterior wall. But both the places have similar plural patterns and gilding work used primarily for decoration. (Photograph 300, 301) So this research shows that the decoration in Daria Daulat Bagh has been in lines of Chehel Sotun because of the clearly identifiable resemblance.<sup>15</sup>

There is evidence that Hyder Ali's connection with Persia was very strong. A delegation was sent by him to Persia in 1775 A.D. headed by Shah Nurullah who was officially in charge of recruitment for the army. He was given the permission by Haider Ali to bring at least a thousand men and horses when he came back to India. He was very successful in his mission and the ambassadors sent by Haider Ali visited Shiraz and Isfahan in Iran. It is possible that they had seen the paintings in the palaces of Iran and had shared the information with Hyder Ali. After the first contingent

reached Srirangapattana Haider Ali sent another delegation in the next year to obtain more manpower for the army.<sup>16</sup>

The Muslim rulers in Mysore were great believers of Islam and they considered themselves to be at par with the Muslims of Persia. Persian language was the official language in the courts of Mysore during the time of Tipu Sultan. There were many books written in Persian language during this period especially biographies and the largest collection of Persian books were found in Tipu's library.<sup>17</sup>

Tipu had many miniature paintings of Sufi saints as he was a firm believer of Sufi culture. A disciple of Hazzrat Tabl-e Alam Badshah, Hazrat Tawakkal Mastan a Sufi saint, had left Arabia and had resettled in India with some followers of Hazzrat Tabl-e Alam Badshah like Hazrat Tipu Mastan and Hazrat Tawakkal Mastan himself. He had gone to Bangalore during the reign of Hyder Ali and Tipu Sultan. In Bangalore the younger brother of Hameed Shah Qadri, Hazrat Mohibullah Qadari a Sufi saint, is buried because he died by fighting in a war shoulder to shoulder with Tipu's army. In the battle field his headless body was discovered. 'Durgah' of Besar Wali Shahi is the tomb of this saint and history shows that many such Sufi saints have supported Tipu and involved actively in the wars. (Azer 1982: 32). It is also a fact that Tipu's thoughts and ideas have been recorded in Persian.<sup>18</sup>

Tipu had ordered a very grand throne to be made in 1788. The throne had a canopy bordered by pearls strung on gold and on the top of the canopy a Huma bird prevailed. Huma is a mythical bird of Persia and it is believed that on whoever the shadow of the bird fell he would ascend the throne. It is also believed that the bird alights only for a minute. Tipu Sultan in the belief that he would get the blessings of the Huma bird and be on the throne for a long period, he got his throne made. But the fact is that he never ascended the throne.

Tipu's love for poetry was evident based on the collection of books on poetry that were there in his library. There were a set of books available in his library that was written by Poet Sadi who is held in great esteem even to this day in Iran. Moshlehuddin Shaikh Sadi of the 13<sup>th</sup> century, hailed from Shiraz to South of Iran. As a youth he helped in fighting against the Christians and the Hindus and in his later years he was taken as a prisoner and made to work in the forts of Tripoli. (Kirmani

1997:178). Tipu was influenced by Sadi as this was evident in the dreams that Tipu had recorded by himself. When both the poetry and Tipu's dreams are compared the similarity is strikingly identical. This shows that Tipu wanted to be associated with the Persian saints and he wanted to be considered as a thinker and a person who could predict future events like a Persian saint. Tipu's dream can be understood if both these works are compared.<sup>19</sup>

On the whole this thesis can be summarized to declare that the influence and similarity of Islamic Art and Architecture in Bijapur and Srirangapattana is a very unique phenomenon. Both these places were always under a lot of political conflicts and still the rulers in the respective regions have shown abundant interest in developing their regions with unique art and architecture like, mosques, palaces, forts, secular buildings, gardens, temples and decorate them with the finest art of that era. If this study is viewed from the angle of art and architecture specific to Bijapur and Srirangapattana there has been some revelations that were not available in the previous studies. However this study is not an exhaustive research and there is scope for a lot of research to be done further to understand the influence of Islamic art and architecture better. This study can help the future research scholars to take up this kind of research so that more angles can be approached for a deeper understanding of the subject. However my study covers only one aspect of the research study among several others.

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### 8.3 Notes and References:-

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- <sup>2</sup>. *Ibid*, p. 269.
- <sup>3</sup>. *Ibid*, p. 271.
- <sup>4</sup>. *Ibid*, p. 272.
- <sup>5</sup>. *Ibid*, p. 271.
- <sup>6</sup>. *Ibid.*, p. 271
- <sup>7</sup>. Shekar, Veena., *Historical Paintings of Srirangapattana: A Stylistic Study*, Harman Publishing House, 2010, p. 103.
- <sup>8</sup>. *Ibid*, pp. 102-103.
- <sup>9</sup>. *Ibid*, p. 103.
- <sup>10</sup>. *Ibid.*, p. 103.
- <sup>11</sup>. *Ibid.*, p. 103.
- <sup>12</sup>. *Ibid.*, p. 103.
- <sup>13</sup>. *Ibid*, p. 104.
- <sup>14</sup>. *Ibid*, -. 104.
- <sup>15</sup>. *Ibid*, p. 106.
- <sup>16</sup>. *Ibid*, pp. 106-107.
- <sup>17</sup>. *Ibid*, p. 107.
- <sup>18</sup>. *Ibid.*, p. 107.
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